

The Life and Music of the Mexican Composer
Samuel Máynez Prince (1886-1966): Study and Edition of the
Complete Works for Violin and Piano

by

Spencer Arvin Ekenes

A Research Paper Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Approved May 2016 by the
Graduate Supervisory Committee:

Katherine McLin, Chair
Sabine Feisst
Danwen Jiang

ARIZONA STATE UNIVERSITY

August 2016

ABSTRACT

Samuel Máynez Prince (1886-1966), was a prolific and important Mexican musician. Prince's musical style followed the trends of the nineteenth-century salon music genre. His compositions include lullabies, songs, dances, marches, mazurkas, waltzes, and revolutionary anthems. Prince's social status and performances in the famed Café Colón in Mexico City increased his popularity among high-ranking political figures during the time of the Mexican Revolution as well as his status in the Mexican music scene.

Unfortunately there is virtually no existing scholarship on Prince and even basic information regarding his life and works is not readily available. The lack of organization of the manuscript scores and the absence of dates of his works has further pushed the composer into obscurity. An investigation therefore was necessary in order to explore the neglected aspects of the life and works of Prince as a violinist and composer. This document is the result of such an investigation by including extensive new biographical information, as well as the first musical analysis and edition of the complete recovered works for violin and piano.

In order to fill the gaps present in the limited biographical information regarding Prince's life, investigative research was conducted in Mexico City. Information was drawn from archives of the composer's grandchildren, the *Palacio de Bellas Artes*, the *Conservatorio Nacional de Música de México*, and the *Orquesta Sinfónica Nacional*. The surviving relatives provided first-hand details on events in the composer's life; one also offered the researcher access to their personal archive including, important life documents, photographs, programs from concert performances, and manuscript scores of

the compositions. Establishing connections with the relatives also led the researcher to examining the violins owned and used by the late violinist/composer.

This oral history approach led to new and updated information, including the revival of previously unpublished music for violin and piano. These works are here compiled in an edition that will give students, teachers, and music-lovers access to this unknown repertoire. Finally, this research seeks to promote the beauty and nuances of Mexican salon music, and the complete works for violin and piano of Samuel Máynez Prince in particular.

To my late uncle Arvin Glynn Wiltbank Jr.,
and my dear grandmother Thelma Louise Hamblin Wiltbank,
whose love of life and music have always inspired me.

ACKNOWLEDGMENTS

I would like to first and foremost thank my mentor and advisor, Dr. Katherine McLin, for her positive support and guidance throughout my graduate studies and development as a violinist, while a student at Arizona State University. Without her advice, encouragement, and patience for me along the way, this project would not have been possible. I would also like to thank Dr. Sabine Feisst and Professor Danwen Jiang, both of whose teaching and advice during my professional development have helped create a strong foundation of support and direction for me with this project from its beginning stages.

The most substantial support I have received in bringing forth this first edition of Samuel Máynez Prince's works for violin and piano has been from the composer's accomplished grandson, Dr. Samuel Cristóbal Máynez Champion. I am gratefully indebted to him. Dr. Máynez Champion has provided me with an abundance of insightful information on his late grandfather, from details of his personal life to the stylistic approach in the performance of his works. Additional thanks goes to two of the composer's other surviving grandsons, Gustavo Máynez, and Julio Grañen Máynez, who both provided me with personal insight on their grandfather while I was visiting with them in Mexico City.

A special thanks also goes to Beatriz Maupomé, who gave me resources and helped clarify discrepancies in my research of the history of the orchestras and arts foundations formed in Mexico City. Additionally, I would like to thank the librarians of *Palacio de Bellas Artes* in Mexico City, the *Orquesta Sinfónica Nacional*, and the librarians of the *Conservatorio Nacional de Música de México*, for granting me access to

their resources which provided me with the information necessary in bringing to light the life, performance, and profession of this neglected composer.

I would like to personally thank my colleague at Arizona State University, Lisa Atkinson, for her patience, time, efforts, and suggestions in engraving these scores from their manuscript form along with the series of edits needed to complete this new and first edition of Prince's complete works for violin and piano.

Heartfelt thanks goes to my parents, Jan Martin and Patti Lin Ekenes, who have supported my love and passion for music since the very beginning of my violin studies. I am indebted to them and to each of my siblings: Solveig, Joanna, Rebecca, Erik, Ben, Kristian, and Alan, for their loving support and encouragement in my desires and endeavors with my career.

TABLE OF CONTENTS

	Page
LIST OF FIGURES	x
LIST OF ILLUSTRATIONS	xi
CHAPTER	
1: INTRODUCTION	1
An Obscure Composer	2
State of Information	2
Structure	3
2: HISTORICAL TIMELINE OF MEXICAN MUSIC LEADING INTO THE TWENTIETH CENTURY	5
Artistic Venues and Musical Societies	6
Salon Music	11
String Music in Mexico	13
Leading Violin Teachers and Performers in Mexico	14
3: SAMUEL MÁYNEZ PRINCE.....	17
Early Family Life	17
Vocation as a Violinist.....	19
Prince’s Character	22
Marriage to Emma Puente	23
Foundation of the <i>Orquesta Sinfónica de México</i>	24
Creation of <i>Orquesta Sinfónica de la Universidad de México</i>	27
Prince’s Years with the <i>Orquesta Filarmónica Ciudad de México</i>	28

CHAPTER	Page
Prince's Violin	30
Shift of Career (Physical Ailments)	32
Prince's Final Years	32
Prince's Forgotten Legacy	33
Revival	34
4: PRINCE'S RECOVERED MUSIC FOR VIOLIN AND PIANO.....	36
Musical Style of His Works for Violin	36
The Recovered Music for Violin and Piano by Samuel Máynez Prince ...	38
Prince's Miniatures	39
<i>Tres Piezas para Violín y Piano</i>	
("Three Pieces for Violin and Piano," 1948)	39
Piece 1: "Andante"	41
Piece 2: "Cuasi Vals"	43
Piece 3: "Allegro con brio"	46
Prince's Lullabies.....	47
<i>Canción de Cuna</i> ("Lullaby," 1963).....	48
<i>Canción para Canto o Violín</i> ("Song for Voice or Violin").....	50
<i>Berceuse para Violín o Cello</i> ("Lullaby for Violin or Cello")	51
Prince's Dances.....	53
<i>Tres Danzas para Violín y Piano</i>	
("Three Dances for Violin and Piano")	53
Danza 1: <i>Frívola</i> ("Frisivolous").....	53

CHAPTER	Page
Danza 2: <i>Romántica</i> (“Romantic”)	56
Danza 3: <i>Bulliciosa</i> (“Noisy, Raucous”)	58
5: CONCLUSION.....	61
6: EDITION OF PRINCE’S RECOVERED WORKS FOR VIOLIN AND PIANO	63
Critical Notes	63
Abbreviations	64
<i>Tres Piezas para Violín y Piano</i>	65
Piece I. “Andante”	65
Piece II. “Cuasi Vals”	66
Piece III. “Allegro con brio”	68
<i>Canción de Cuna</i>	69
<i>Canción para Violín y Piano</i>	69
<i>Berceuse para Violín y Piano</i>	69
<i>Tres Danzas para Violín y Piano</i>	70
Danza I: Frívola (Dance No. 1: “Frivolous”).....	70
Danza II: Romántica (Dance No. 2: “Romantic”)	71
Danza III: Bulliciosa (Dance No. 3: “Raucous”).....	72
Score of Piece I. “Andante”	73
Score of Piece II. “Cuasi Vals”	77
Score of Piece III. “Allegro con brio”	84
Score of <i>Canción de Cuna</i>	89

CHAPTER	Page
Score of <i>Canción para Violín o Canto y Piano</i>	92
Score of <i>Berceuse</i>	94
Score of Danza I: <i>Frívola</i>	97
Score of Danza II: <i>Romántica</i>	100
Score of Danza III: <i>Bulliciosa</i>	102
BIBLIOGRAPHY	104
APPENDIX	
A INTERVIEW WITH DR. SAMUEL CRISTÓBAL MÁYNEZ CHAMPION FEBRUARY 2016	107
B LIST OF COMPLETE WORKS BY SAMUEL MÁYNEZ PRINCE	128
C ILLUSTRATIONS	131
D LETTERS OF PERMISSION.....	144

LIST OF FIGURES

Figure	Page
1.	<i>Tres Piezas para Violín y Piano</i> , “I. Andante: Enérg. gracioso,” mm. 1-6 ...40
2.	<i>Tres Piezas para Violín y Piano</i> , “I. Andante: Risoluto,” mm. 69-72 42
3.	<i>Tres Piezas para Violín y Piano</i> , “II. Cuasi Vals: Gracioso,” mm. 5-10 44
4.	<i>Tres Piezas para Violín y Piano</i> , “II. Cuasi Vals: Ligerio,” mm. 43-48..... 45
5.	<i>Tres Piezas para Violín y Piano</i> , “II. Cuasi Vals: Meno,” mm. 73-77 45
6.	<i>Tres Piezas para Violín y Piano</i> , “III. Meno, Cantabile,” mm. 81-84 47
7.	<i>Canción de Cuna</i> (“Lullaby,” 1963), mm. 16-20 49
8.	<i>Berceuse para Violín o Cello</i> (“Lullaby for Violin or Cello”), mm. 1-2 52
9.	<i>Tres Danzas para Violín y Piano</i> , “I. Frívola,” mm. 5-8 54
10.	<i>Tres Danzas para Violín y Piano</i> , “I. Frívola,” mm. 26-28 55
11.	<i>Tres Danzas para Violín y Piano</i> , “I. Frívola,” mm. 45-48 55
12.	<i>Tres Danzas para Violín y Piano</i> , “I. Frívola,” mm. 57-60 56
13.	<i>Tres Danzas para Violín y Piano</i> , “II. Romántica,” mm. 13-15 57
14.	<i>Tres Danzas para Violín y Piano</i> , “II. Romántica,” mm. 17-20 57
15.	<i>Tres Danzas para Violín y Piano</i> , “III. Bulliciosa,” mm. 5-8 58
16.	<i>Tres Danzas para Violín y Piano</i> , “III. Bulliciosa,” mm. 19-22 59

LIST OF ILLUSTRATIONS

Illustration	Page
1. <i>Palacio de Bellas Artes</i>	10
2. The Family	19
3. Samuel Máynez Prince with his Violin	21
4. Prince's Violin 2016	31
5. Prince's "Carlo Bergonzi" Violin.....	132
6. OSUNM Printed Program	133
7. Mexico City Philharmonic Orchestra Program A	134
8. Mexico City Philharmonic Orchestra Program B	135
9. Symphonic Orchestra of UNAM in 1938	136
10. Jascha Heifetz Brahms Concerto Program	137
11. Symphonic Orchestra of Mexico Printed Program	138
12. Symphonic Orchestra of Mexico 1935 Season Book	139
13. The <i>Conservatorio Nacional de Música</i> 2016	139
14. Cover Page to Prince's "Parras: Marcha"	140
15. Prince's "Parras: Marcha" Violin Manuscript	141
16. Manuscript Score of Prince's <i>Berceuse for Violin (o Cello) y Piano</i>	141
17. Signature on Score	142
18. <i>Danza II: Romántica</i>	142
19. Prince's Family in his Final Years	143
20. The Composer's Grave	143

CHAPTER 1: INTRODUCTION

Samuel Máynez Prince was an influential figure in the development of Mexico's artistic scene, both as a violinist and composer. Prince's contributions to the artistic life of Mexico in the first half of the twentieth century included being one of the founding musicians of three major orchestras whose professional and artistic significance continues to play a major role today in Mexico's culture. Prince's involvement with the Mexican Revolution in the early part of the twentieth century greatly influenced his support and advocacy for a developing arts scene for Mexican society and culture. Prince left behind a musical legacy evidenced not only by the professional orchestral scene being continually sustained and supported by Mexico's government and public interest since the 1920s, but also by the musical compositions he left behind.

Today, Prince's legacy is not considered to be as important as some of the other more well-known Mexican composers such as Carlos Chávez, Silvestre Revueltas, and José Pablo Moncayo. Since his passing in 1966, most of Prince's compositions, largely unpublished during his lifetime, languished in boxes stored in family members' homes. For this reason, Prince's music remained unavailable. Since the generations that knew Prince are old and diminishing, his music and role in the development of the Mexican artistic scene of the early to mid-twentieth century are in danger of being lost to future generations.

Nevertheless, the surviving songs, marches, and dances are enough to confirm Prince's musical style that was popular during the turn of the twentieth century and well into the mid-twentieth century. Despite Prince's relevance as a musician during his lifetime, no serious study of his music has ever been conducted outside of his family.

This study will not only highlight the main aspects of his life and career, but focus primarily on the analysis and first edition of his rediscovered works for violin and piano.

An Obscure Composer

The question arises as to why this once significant violinist/composer is now an obscure figure. The biggest contributing factor is that he lived during the most unstable political and social times in Mexico's history. A number of armed conflicts, specifically in the nineteenth and twentieth centuries, slowed down the cultural and educational developments of the country. Such developments could have helped preserve, and more accurately document, the artistic output of Prince and others which were highly representative of those times. Instead, human survival was the main focus of Mexico's society. As a consequence of this instability, much of Prince's contributions as a musician during the period of the Mexican Revolution was lost or destroyed amidst the chaos. Decades later, the disorganization of archives and absence of materials during the earlier years of Prince's professional life as a musician contributed to the near-complete disappearance of his musical legacy.

State of Information

Knowledge of Prince, his works, and influence is very limited. The most substantive and conclusive information discovered by the writer in researching for this document exists in the documents and photos in the personal archives of Prince's grandson, Samuel Cristóbal Máñez Champion, as well as the book written by Federico Ibarra Groth, *Orquesta de la Universidad Nacional Autónoma de México: Historia y Desarrollo en el Contexto Cultural del País* (2011). The book provides evidence of Prince's involvement during the early years of the development of the Philharmonic

Orchestra of UNAM.¹ A comprehensive digital archive of the concert programs from the early days of these orchestras is also accessible through *Palacio de Bellas Artes* of Mexico City. These programs show Prince's membership in the orchestras, but contain no biographical information on him. Therefore this research includes the analysis of all the unknown information heretofore published on Prince.

In order to acquire the most accurate information about the violinist/composer, field studies in Mexico City, Mexico were conducted. Mexico City is the area where the composer was most active as an artist. The purpose of the writer's visit to Mexico City was to collect as many facts and data as possible concerning the early, central, and late years of Prince's life. Libraries, archives, cultural institutes, the *Conservatorio Nacional de Música de México*, the *Orquesta Filarmónica de la UNAM*, as well as visits/interviews with the composer's descendants, were researched for literature, information, and recordings about the composer.

The interviews with Prince's relatives, and subsequent documents and manuscripts these visits produced, provided the bulk of research material in the writing of this document. For example, the music scores and photographs come directly from the personal archive of Máynez Champion. In addition, memories and anecdotes about the composer were also provided to the author of this document from other grandchildren of Prince: Gustavo Máynez and Julio Grañen Máynez, both currently living in Mexico City.

Structure

The main goal of this research is to present the first in-depth musical study of Prince's surviving works for violin and piano. To appropriately place the composer in the

¹ Universidad Nacional Autónoma de México.

context of Mexico's historical musical chronology, an overview of nineteenth-century Mexican music leading up through Prince's time will be given following a timeline of Mexican artistic movements and musical eras.

To further support this research, important aspects of his career will be presented. These include his performances in Mexico City in the midst of the Mexican Revolution and the foundation of three major professional orchestras in Mexico City, all of which still exist in some form today.

Finally, the specific features and content of Prince's compositions for violin and piano will be discussed and presented in a first edition of Prince's complete works for violin and piano. In this edition, fingerings, bowings, and musical ideas are suggested and provided by the researcher. It is hoped that this research will lead to a revival of Prince's music for violin and piano (along with his other surviving works for other instrumentations and settings), and bring much deserved recognition to this lesser-known but important composer and musician.

CHAPTER 2: HISTORICAL TIMELINE OF MEXICAN MUSIC LEADING INTO THE TWENTIETH CENTURY

Following the era of what was known as *Nueva España*,² Mexico's transition to independence from Spain caused a variety of economic, political, social, and cultural changes. During the time Mexico was a part of the Spanish Empire, music was principally composed for the services of the Catholic Church, following the standards of European church music. However, when Mexico became an independent country, the desire arose to express and create music in a language unique to Mexico honoring its heritage. The musical trends of the nineteenth century provided an avenue for the creation of Mexican nationalism through music. Mexican composers gained education and insight about the European schools from exposure to visiting artists from Europe.

The unstable political, social, and economic times were a result of the War of Independence (1810-1821) as well as the subsequent Mexican-American War (1846-1848) and the War of Reform (1857-1861).³ This instability during Mexico's transition to independence resulted in a lack of support of socio-cultural institutions from the government and during this time, Mexican artistic culture failed to thrive. This set the development of Mexican music back for much of the nineteenth century. Despite the efforts of some interested individuals and the creation of a few musical societies to

² Between the years 1519 and 1821.

³ Tania Zelma Chávez-Nader, "New Perspectives on the Life and Music of the Mexican Composer Rodolfo Campodónico Morales (1864-1926): Study, Edition and Recording of Six Rediscovered Piano Waltzes" (DMA Research Paper, Arizona State University, 2009), p. 5.

strengthen the cultural environment for the new republic,⁴ Mexico's search for a national voice was significantly impeded by the political turmoil.

Artistic Venues and Musical Societies

The first notable venue that was erected in Mexico during the *Nueva España* period for the purpose of the performing arts was known by the name, *El Coliseo*.⁵ *El Coliseo* was constructed in 1671 under the administration of religious benefactors that dedicated themselves to the maintenance and use of the building.⁶ The use of *El Coliseo* was centered on theatrical productions where short intermediary programs of singing and dancing would take place during intermission. These programs were the first documented public musical performances outside of church services in Mexico.⁷ In 1722, *El Coliseo* was demolished due to severe fire damage, but reconstructed shortly thereafter.

Under the second "Vicerrenal" (Vice Royalty) of *Nueva España* in 1752, the decision was made to construct a "new and more luxurious [Coliseo] in Mexico City...in the same stature and height of the new Spanish theaters."⁸ From 1785 to 1786, Count Gálvez was a viceroy who greatly promoted the theater and operation of *El Coliseo*. Upon his death however, the subsequent Count Revillagigedo reorganized the programs

⁴ Established after the Viceroyalty of 1821. Ibid.

⁵ "The Coliseum."

⁶ María Elvira Mora y Clara Inés Ramírez, *La Música de la Colonia a la Independencia* (Distrito Federal, México: Talleres Gráficos de la Nación, 1985), p. 23.

⁷ Otto Mayer-Serra, *Panorama de la Música Mexicana: Desde la Independencia Hasta la Actualidad* (Distrito Federal, México: Fondo de la Cultura Económica, 1941), pp. 25-29.

⁸ After Mexico's independence, the venue was renamed "Teatro Principal." María Elvira Mora y Clara Inés Ramírez, *La Música de la Colonia a la Independencia*, p. 23.

of *El Coliseo*, intending to “moralize the theater.”⁹ The musical and theatrical activities that ensued under Count Revillagigedo caused the arts scene in Mexico City to suffer, which infuriated musicians and caused them to withdraw from further participation in the venue. As a result, appeal of Spanish-influenced music and theater declined. Count Revillagigedo’s influence therefore delayed development of arts culture during the time of his leadership.¹⁰

Despite the struggle with Spanish dominion over the artistic demonstrations in Mexico City, a movement begun by the general public drew attention to the lack of a national Mexican musical voice by advocating for music and dance specifically from their homeland. The movement promoted that the intermediary shows incorporate song and dance native to their country.¹¹ Thus began a nationalistic movement from Mexican natives, thirsting for their own unique artistic representation.

After the turn of the nineteenth century, Mexico’s artistic culture was further thrust into severe crisis due to the War of Independence (1810-1821). During the years of the war, music continued to be presented in church services and in the privacy of aristocratic residences. In 1824 after the close of the war, composer José Mariano Elízaga (1786-1842) established the first Philharmonic Society for Mexico.¹² As a result, Elízaga became the first recognized figure for Mexican arts culture within the first years of its

⁹ Ibid, p. 24.

¹⁰ Ibid.

¹¹ Ibid.

¹² Gabriel Pareyón, *Diccionario de Música en México* (Guadalajara, Jalisco, México: Secretaría de Cultura de Jalisco, 1995), p. 196.

independence from Spain. Between the years 1838 and 1839, the musical academies of Agustín Caballero (1815-1886), Joaquín Beristáin (1817-1839), and José Antonio Gómez (1805-1870) were founded to promote music education and culture.¹³ Unfortunately, none of the academies or societies endured. The only academic institution that had a lasting influence beyond the nineteenth century was the Conservatory of the Mexican Philharmonic Society in 1866, which led to the present day National Conservatory of Mexico in 1877.¹⁴

Symphonic music was not introduced to Mexico City's audiences until early 1857, when symphonies by Haydn, Mozart, and Beethoven were first performed in the city.¹⁵ Although there were no official established orchestras in the early nineteenth century in Mexico, ensembles comprised of symphonic instruments did exist and the standard European symphonic repertoire entered the concert scene by the mid-nineteenth century. The first orchestra archived as an established Mexican ensemble was the Symphonic Orchestra of the Conservatory of Mexico, beginning in 1881.¹⁶

¹³ Otto Mayer-Serra, *Panorama de la Música Mexicana: Desde la Independencia Hasta la Actualidad*, p. 38.

¹⁴ Tomás León Ortega (1826-1893) was the director of the Conservatory of the Mexican Philharmonic Society in 1866. *Ibid.*

¹⁵ *Ibid.*, pp. 30 and 64.

¹⁶ Guillermo Orta Velázquez, *Breve Historia de la Música en México* (Distrito Federal, México: Librería de Manuel Porrúa, 1970), p. 402. Gabriel Pareyón, *Diccionario de Música en México*, pp. 416-417. According to Pareyón the orchestra was formed under the auspices of Porfirio Díaz.

In 1904, the construction of a new arts venue intended to be known as the “National Theater” began in Mexico City under the guidance of Adamo Boari.¹⁷ A halt to the progress of the new theater occurred in 1910, due to the increasing political instability that permeated central Mexico. This led through the Mexican Revolution, which ended in 1917. Construction on the theater ceased for more than a decade, but demand for the venue grew as numerous musical societies and ensembles formed and construction eventually resumed. The new facility was finished in 1934 and named *Palacio de Bellas Artes*.¹⁸ The extended delay of the new “arts palace” however did not impede the establishment of the Symphonic Orchestra of Mexico.¹⁹ The orchestra performed its early years, beginning in 1928, in the Hidalgo Theater.²⁰

¹⁷ Italian architect who returned to Europe in 1916, abandoning the projected construction of *El Coliseo* amidst the height of the Mexican Revolution. Instituto Nacional de Bellas Artes, <http://www.palacio.bellasartes.gob.mx/index.php/historia/construccion> (accessed 29 April 2016).

¹⁸ The Secretary of State in 1932, Alberto J. Pani, who greatly supported the building progress of the new venue, instructed that the revival of the theater’s construction be “—seat of [the] national institution’s artistic character” and would also house various museums. The artistic variety offered by such a venue thus inspired a name change from “National Theater” to “Palace of Fine Arts” in Mexico City. Instituto Nacional de Bellas Artes, <http://www.palacio.bellasartes.gob.mx/index.php/historia/construccion> (accessed 20 March 2016).

¹⁹ *La Orquesta Sinfónica de México*.

²⁰ The printed programs of the early years of *La Orquesta Sinfónica de México* detail the location of the performances prior to the completion of *Palacio de Bellas Artes*. These programs referenced for this investigation are located in the music library of the *Conservatorio Nacional de Música* in Mexico City. I would like to personally thank the librarians at the Conservatory for their patience and time in helping me locate and examine the volumes of bound programs. Without these resources I would not have been able to locate Prince’s name to the orchestras of which he was an official member.

Since its opening, *Palacio de Bellas Artes* has become the home to the National Symphony of Mexico, the National Opera of Mexico, the National Dance Company of Mexico, the Chamber Orchestra of *Bellas Artes*, as well as its own visual arts museum.²¹



Illus. 1. *Palacio de Bellas Artes*. Photograph taken 28 January 2016 by Spencer Arvin Ekenes. Distrito Federal, México.

Although the names of the arts organizations and ensembles housed by *Palacio de Bellas Artes* contain the words “National [Ensemble] of Mexico” in their names, Mexico City’s metropolitan area is home to numerous additional venues, housing professional orchestras,²² other music ensembles, and art museums, catering to a growing population of over 22 million residents as of 2016.

²¹ Instituto Nacional de Bellas Artes, <http://www.palacio.bellasartes.gob.mx/gruposa.html> (accessed 20 March 2016).

²² One of the orchestras that will be discussed later in this document, the *Orquesta Filarmónica de la UNAM*, has performed in Sala Nezahualcóyotl since 1976, ten years after the death of Samuel Máynez Prince. Universidad Nacional Autónoma de México Official Blog, <http://musica.unam.mx/blog-musica/cas-de-la-ofunam/> (accessed 20 March 2016).

Salon Music

Salon music was born of European influence in the eighteenth century. The Spanish brought these musical styles that were popularized in Europe to Mexico which were further presented in “—the living rooms of their houses for reunions and social circles.”²³ The pianoforte was the most accessible and popular musical instrument to be used during the era of *Nueva España* in Mexico, an additional result of European influence. It was not uncommon, however, that other musical instruments such as the guitar or harp were used in these settings as well.²⁴

The early days of salon music composition in Mexico, strongly influenced by Italian opera, eventually ended due to the allegedly poor quality of the Mexican compositions.²⁵ Mexican musicians initially arranged arias and scenes from famous Italian operas as their versions of salon music. Because the arrangements were less appreciated than the original operas themselves, Mexican musicians eventually began composing original music in a similar style to the popular Italian arias. Hence the early compositions of salon music delayed success of Mexico’s independent musical voice.

Near the end of the nineteenth century, salon music began to prosper due largely to the early promotion of the music and popularity of the aforementioned pianist and composer, Elízaga:

²³ María Elvira Mora y Clara Inés Ramírez, *La Música de la Colonia a la Independencia*, p. 17.

²⁴ *Ibid.*

²⁵ *Ibid.*

The entrance of maestro Elízaga every Thursday was an event; men and women at their feet, extending their hand one to another, exchange[ing] affectionate words, as if one had not seen the other in many years. He was a pleasant man, strong figure, worldly, and corresponded with amiable entertainment, leaving every friend content.²⁶

In addition to Elízaga, many other musicians of Mexico City produced original salon music, representing a developing society within Mexico that flourished after the *Nueva España* era ended.

Around the turn of the twentieth century, salon music became the most popular form of entertainment for the growing middle class of Mexico City. Prior to the nineteenth century, the only setting where music was consumed for entertainment outside of churches was in *El Coliseo*. With the introduction of Italian opera, initially accessible only to the upper class of society, arrangements of set pieces from the operas became popular entertainment within the home. These eventually became available to the middle class, when demand for this genre increased exponentially.²⁷

Despite the fact that the Philharmonic Society had already been formed and symphonic music introduced to Mexico City, festivals that organized the performance of symphonic music lasted for only short periods of time.²⁸ The influence of salon music on

²⁶ Otto Mayer-Serra, *Panorama de la Música Mexicana: Desde la Independencia Hasta la Actualidad*, p. 53.

²⁷ *Ibid*, pp. 68-69.

²⁸ The Mexican Philharmonic Society organized the Beethoven Festival (1870-71), the Moreno de Zarzuelas Company concerts (1882-84), and the Society of Symphonic Concerts (1892-93) are examples of short-lived seasons where symphonic music was presented in Mexico City, but did not last beyond a couple of years at a time. *Ibid*, p. 35.

Mexican violinists came from touring artists from Europe such as Kreisler and Sarasate.²⁹ The style of Kreisler's performances and compositions for violin and piano largely catered to informal audiences in small gatherings. In such gatherings, it was not uncommon for dances, songs, and miniatures to be performed as entertainment for these relaxed settings. Mexican composers during the late nineteenth century and through the turn of the twentieth century composed miniatures and dances such as waltzes, minuets, seguidillas,³⁰ boleros,³¹ polaccas,³² zarzuelas,³³ sainetes,³⁴ romances, and lullabies, for these private and informal events.

This generation of Mexican musicians in the first decades of the twentieth century continued to compose in this style most familiar to them. In many cases, the composition of salon music was intended for the composers' primary instrument, in collaboration with the pianoforte.

String Music in Mexico

During the era of *Nueva España*, the Spanish brought stringed instruments to Mexico, such as the harp, mandolin, vihuela, and other members of the guitar family. Because they are strummed and not bowed string instruments, they relate less to the

²⁹ Ibid, p. 34.

³⁰ Popular Spanish dance where the primary music consists of one to two singers accompanied by guitars and castanets.

³¹ Dance of Cuban origin, popularized through Latin music.

³² Dance of Polish origin, noted in music as a Polonaise.

³³ Small drama, such as an operetta.

³⁴ A of character piece that emulates a joke, similar to a scherzo.

violin and other string instruments of the symphony orchestra.³⁵ The popularity of strummed string instruments in Mexico has been strong since their introduction to the country and represents the majority of compositions written for string instruments by Mexican composers.

Leading Violin Teachers and Performers in Mexico

Since the founding of the Philharmonic Society in the nineteenth century, Mexico has received various renowned visiting artists who have enriched its cultural center with the music of Western Europe. Among them were many notable violinists such as Henri Vieuxtemps, Pablo de Sarasate,³⁶ Fritz Kreisler, Zino Francescatti, Jascha Heifetz, Ida Haendel, Isaac Stern, Yehudi Menuhin, Nathan Milstein, Josef Szigeti, and Henryk Szeryng, to name a few.³⁷ The formation of the Philharmonic Society in 1824 attracted violinists such as Vieuxtemps, Sarasate, and Kreisler to perform in Mexico. Concerts featuring these virtuosos would commonly be presented along with symphonies of Haydn, Mozart, and Beethoven.³⁸

From a pedagogical perspective, there were relatively few teachers of violin in Mexico City at that time. No native pedagogues of note were located outside of Mexico

³⁵ María Elvira Mora y Clara Inés Ramírez, *La Música de la Colonia a la Independencia*, p. 29.

³⁶ Refer to the interview with Samuel Cristóbal Máynez Champion in Appendix A of this document.

³⁷ Gabriel Pareyón, *Diccionario de Música en México*, pp. 68-70. Original printed concert programs are also located in the family archive of Máynez Champion.

³⁸ Otto Mayer-Serra, *Panorama de la Música Mexicana: Desde la Independencia Hasta la Actualidad*, p. 30.

City that possessed the skill set to teach at an advanced level for the instrument. Among the Mexico City violin teachers of the early twentieth century were José Rocabruna³⁹ and Pedro Valdés Fraga.⁴⁰ The most notable violin pedagogue of interest in Mexico was Polish violinist Henryk Szeryng.⁴¹ Within the first decades of the twentieth century, and in particular after the first established orchestras in Mexico City gained more stability and popularity, there was a significant need for the formation of a Mexican violin school. It was not until Szeryng dedicated his teaching and musicianship to Mexico's education system that a violin school was grounded.

³⁹ José Rocabruna (1879-1957) was a violinist, composer, orchestra director, and professor of music born in Barcelona, Spain, died in Mexico City, Mexico. Rocabruna's career began as concertmaster of the orchestra at Teatro de Liceo in 1900. Later studied composition with Richard Strauss and Camille Saint-Saëns in Paris. He formed several chamber ensembles, one including Casals, Crickbroom, and Granados. He successfully collaborated with the Metropolitan Opera in New York, and later relocated to Mexico where he took great part in forming *La Orquesta Sinfónica de la Facultad de Música de la Universidad* (1926) as well as *La Orquesta Sinfónica Mexicana* (1926). Gabriel Pareyón, *Diccionario de Música en México*, pp. 483-484.

⁴⁰ Pedro Valdés Fraga (1860-1938) violinist/composer born in Parras de la Fuente, Coahuila, México. In his early student years he studied violin with Pablo Sánchez, and later at the National Conservatory with P. Manzano and Melesio Morales. *Ibid*, 570.

⁴¹ Polish violinist Henryk Szeryng (1918-1988) became a naturalized citizen of Mexico in 1948, which was granted to him by the Mexican government in recognition of his musical and cultural merits. This greatly influenced Mexican musicians after the outbreak of World War II. As appointed liaison officer and interpreter for the Polish government in exile during the war (being fluent in eight languages), Szeryng had given over 300 concerts to allied troops in Europe, Africa, and the Americas by 1945. In 1942, Szeryng had joined the Polish Prime Minister in Mexico, who was visiting Latin America in search for a home for around 4,000 Polish refugees displaced by the war. It was Mexico who finally accepted those seeking refuge. Szeryng was so moved by the aid of Mexico that he returned in 1943 and accepted the offer of string department director at the National University of Mexico (now known as the National Autonomous University of Mexico) so that he could reorganize the Mexican violin school. After being granted citizenship, Szeryng referred to Mexico as his true home. Henryk Szeryng Official Website, <http://www.henrykszeryng.net/en/main.php?page=biography> (accessed 20 March 2016).

Prior to Szeryng's arrival, the most common instruction for violinists within Mexico was from the local musicians who performed in the Symphonic Orchestra of Mexico, as well as founders of the National University of Mexico. These musicians, such as Rocabruna, Valdés Fraga, and the subject of this research, Prince, taught privately. As far as teaching methods from these local musicians, none are specifically recorded or remembered. Observing from the level of composition from musicians such as Prince, it is likely that their own creative instincts provided the resources necessary for musical and technical instruction for their pupils.

CHAPTER 3: SAMUEL MÁYNEZ PRINCE

Although Prince was an important figure for classical music in Mexico, little has been published about his life. For this reason, this chapter will explore his family roots, as well as his private and professional life. Information was drawn by the writer from private interviews with the composer's grandson, Samuel Cristóbal Máynez Champion,⁴² as well as research into the personal archives of Máynez Champion, the library archives of the National Conservatory of Mexico, the archives of the National Symphony of Mexico, historical compilations of the National Symphony of Mexico,⁴³ and historical records of the Philharmonic Orchestra of the National Autonomous University of Mexico.⁴⁴ This chapter will illuminate the life, works and other knowledge of this important violinist/composer.

Early Family Life

Prince was born on January 07, 1886 in Parras de la Fuente, Coahuila, México. According to Máynez Champion, Samuel had seven siblings, including: Ana Carlota, Margarita, Ricardo, Samuel, Eduardo, Alberto, and María. His father, Eduardo Máynez, was born in Saltillo, Coahuila, México and was a pharmacist by profession. Eduardo

⁴² Refer to Appendix A of this document.

⁴³ Beatriz Maupomé and Marivés Villalobos, *Orquesta Sinfónica Nacional: Sonidos de un Espacio en Libertad* (Ciudad de México, México: Consejo Nacional para la Cultura y las Artes y el Instituto Nacional de Bellas Artes, 2004).

⁴⁴ Federico Ibarra Groth, *Orquesta de la Universidad Nacional Autónoma de México (1936-2006): Historia y Desarrollo en el Contexto Cultural del País* (Distrito Federal, México: Universidad Nacional Autónoma de México, 2007).

married Prince's mother, Margarita Prince de Zanardi, in Saltillo, Coahuila, México. The exact life dates of Prince's parents and siblings remain unknown.⁴⁵

Margarita was of Irish descent, born in Saltillo, and was a pianist by profession.⁴⁶ Apart from running a local music shop in Parras de la Fuente, Margarita took upon herself the responsibility to educate her eight children in music. It is known that before they could speak, they were able to solfege notes.⁴⁷ With as many children as she had, Margarita could organize a family musical ensemble for the entertainment of friends and relatives with the children principally playing mandolin and piano.⁴⁸

⁴⁵ The archived information on Prince's exact dates remains in the family archives of Máynez Champion, who is of direct lineage to the composer. There is a lack of accessible information, however, on the siblings and parents of Prince, which may be documented with distant relatives to Máynez Champion.

⁴⁶ "It is presumed that [Margarita Prince] was related to the soldier John Prince of the San Patricio Battalion." Samuel Máynez Champion, "El Chacal Melómano," *El Proceso 1897* (Marzo 2013): p. 1.

⁴⁷ Samuel Máynez Champion, "El Rapto: Segunda Parte," *El Proceso 2017* (Junio 2015): p. 3.

⁴⁸ *Ibid*, p. 2.



Illus. 2. The Family. Margarita Prince seated at the left holding a mandolin, Eduardo Máynez seated to the right of the piano. The eight children surrounding them include Samuel Máynez Prince standing at the far right with his violin. Date and Photographer unknown, likely around the turn of the twentieth century in Parras de la Fuente, Coahuila, México. Photo courtesy of Samuel Cristóbal Máynez Champion. Distrito Federal, México.

The sons of the house chose their own instruments to learn; the cello (Eduardo and Ricardo), clarinet (Alberto), and violin (Samuel). Their musical instruction during their younger years of age was given by their mother, despite the fact that she did not play any bowed string instruments or the clarinet.

Vocation as a Violinist

Thus began the musical journey of Samuel Máynez Prince. While still a youth,⁴⁹ Samuel demonstrated a particular musical talent and was sent by his family, along with his sister Margarita, to Mexico City to receive formal instruction on the violin.⁵⁰ More

⁴⁹ The exact year is unknown, but must have been within the first years of the turn of the Twentieth Century. Ibid, pp. 1-3.

⁵⁰ Samuel and Margarita (children) stayed with an aunt from the paternal side of the family who was able to accommodate their stay during their studies in Mexico City. Samuel Máynez Champion, “El Chacal Melómano,” *El Proceso* 1897 (Marzo 2013): pp. 2-3.

refined musical instruction was given by musicians such as José Rocabrúna⁵¹ and Pedro Valdés Fraga.⁵² During the years Prince lived in Mexico City, he made a living off of every opportunity that came his way, including private concerts or other performances that were offered him.⁵³ During the years spent in Mexico City, these opportunities led to “serenatas” and “gallos” which catered to bourgeois gatherings where the music was used for entertainment and dancing. It is important to note that in this era there were no established orchestras that could provide a secure living for a classically trained violinist.⁵⁴

As a result of his visibility and activities as a performer during those years, Prince received a post of employment through the famed Café Colón in Mexico City,⁵⁵ where he formed a professional string quintet in which he served as first violinist. Through this connection and place of work, Prince was exposed to, and performed in the presence of, major political figures of Mexico. Although his musical performance career began as entertainment for the bourgeois, the society for which he eventually performed was a

⁵¹ Distinguished violinist who was known to be one of the principle founders and codirector (along with José F. Vásquez) of the Philharmonic Orchestra of the National Autonomic University of Mexico. Ibid.

⁵² Violinist, who played professionally in a Trio with Manuel M. Ponce. He was also chair of the National Conservatory of Mexico in the early years of the Twentieth Century. Ibid.

⁵³ Mainly performed in theaters and churches. Ibid, p. 3.

⁵⁴ Ibid.

⁵⁵ El Café Colón was a high quality restaurant in Mexico City that was particularly famous in the nineteenth century to after the turn of the twentieth century. People of high class and wealth frequented the business, including high ranking political figures.

much higher class for Mexico. Instead, due to Prince's humble personality, he preferred to seek employment within other social classes. It would be assumed that the higher social and political classes would be desired by a musician seeking financial security, which was the economic situation for Prince performing in the Café Colón, but it was not his preferred source of income.⁵⁶ Prince was one of many string players for whom the desire for a stabilized symphony orchestra in Mexico City grew in the first decades of the twentieth century.



Illus. 3. Samuel Máñez Prince with his Violin. Date and photographer unknown. Likely photographed around the years of the Mexican Revolution, when he frequently performed at Café Colón. Photo courtesy of Samuel Cristóbal Máñez Champion. Distrito Federal, México.

⁵⁶ Refer to the interview with Samuel Cristóbal Máñez Champion in Appendix A of this document.

Prince's Character

Through his network of private concerts, especially at Café Colón, Prince was often heard performing with his quintet for gatherings of high profile politicians and other members of Mexico City's upper class of society. Due to his connection with his native city and state, Prince was very fond of President Francisco Ignacio Madero⁵⁷ who was also from Parras de la Fuente, Coahuila, and was Mexico's president from 1911 to 1913. President Madero was instrumental in initiating what is known as the Mexican Revolution. Madero advocated for social justice and democracy, which won him the popular vote from Mexico's residents. Madero's short presidential term ended with his assassination from a group of anti-revolutionaries led by one of his military officers, Victoriano Huerta.⁵⁸ Although corrupt in his rise to political power, Huerta succeeded Madero to the presidency. During this time of political instability Prince often performed in Café Colón for the President and his officers.

Prince was very unsupportive of Huerta, due primarily to Huerta's role in the assassination of Madero. Huerta however greatly admired Prince's violin playing. A documented event occurred between President Huerta and Prince, where Huerta desired to gift a "treasured and expensive" violin to Prince during an event at Café Colón.⁵⁹ As was typical of the "political gatherings" at Café Colón, plenty of alcohol was consumed. In his drunken state, Huerta presented the violin to Prince in front of those in attendance,

⁵⁷ Ibid.

⁵⁸ Ibid.

⁵⁹ Ibid.

to which Prince responded, “He who has the hands of an assassin, will receive nothing from me!”⁶⁰ Without hesitation, Huerta threatened Prince with his gun, but was so intoxicated that he eventually laughed off the confrontation.⁶¹

The dramatic interaction between President Huerta and Prince evidences a couple of important aspects of Prince’s life. The first was his significant involvement in the music scene for Mexico City at a time of political crisis, and the other is his character. Prince was known by his colleagues as a man with high principles. He lived his personal and professional life placing the comfort and happiness of others above himself, and refused to support people, no matter their social status or power, whose intentions were against Prince’s principles for leading his life.⁶²

Marriage to Emma Puente

Although we do not know how many years Prince spent living in Mexico City, we know that he married Emma Puente Moya (1895-1972),⁶³ of Zacatecas, México in 1917 in Saltillo, Coahuila, México. The newlywed couple lived in Saltillo for a short while during their first years of marriage before relocating (in the case for Samuel) back to Mexico’s Federal District. The years of their marriage together brought Samuel and Emma five children (with the surnames Máynez Puente): Aurora, Samuel, Ofelia,

⁶⁰ Samuel Máynez Champion, “El Chacal Melómano,” *El Proceso 1897* (Marzo 2013): p. 4. Also refer to the interview with Samuel Máynez Champion in Appendix A of this document.

⁶¹ Ibid.

⁶² Ibid.

⁶³ Daughter of a prosperous lawyer and niece of the prominent General Luis Moya.

Beatriz, and Anita. It is through his eldest son Samuel Máynez Puente that Samuel Máynez Prince's musical legacy as a composer was preserved. Samuel Máynez Prince rotated living in the homes of his children before his passing, which took place in the home of Samuel Máynez Puente. Upon Prince's passing, his eldest son felt that it was important for his family to know of their grandfather's role as a prolific musician for Mexico City. It was because of this desire of Samuel Máynez Puente that Prince's violins, manuscript scores, and important life documents survived and passed to the following generation of family.⁶⁴

Foundation of the *Orquesta Sinfónica de México*

Among his musical network of string players, Prince was a part of the first group of musicians in Mexico City to securely establish an orchestra of serious musicians. This orchestra's mission was to bring a series of concerts for the general public to enrich their culture and expand on the musical entertainment offered within the capital of the country. The name of the orchestra was the Symphonic Orchestra of Mexico. Beatriz Maupomé and Marivés Villalobos wrote and published a book entitled *Orquesta Sinfónica Nacional: Sonidos de un Espacio en Libertad*⁶⁵ which is the most recent historical review and scholarship on the founding of what was eventually named the National Symphony

⁶⁴ Refer to the interview with Samuel Cristóbal Máynez Champion in Appendix A of this document.

⁶⁵ In English, *National Symphony Orchestra: Sonorities of a Space in Liberty*.

Orchestra of Mexico (NSOM)⁶⁶ from the aforementioned Symphonic Orchestra of Mexico.

Information as to the degree of Prince's involvement in the founding of the Symphonic Orchestra of Mexico is very limited. The primary source of information for this document regarding Prince's involvement and membership in the orchestra stems from an interview with his grandson Samuel Cristóbal Máynez Champion, who is currently a professional violinist and pedagogue in Mexico City. Máynez Champion also directed me to the archives (physical and digital) of *Palacio de Bellas Artes* (Palace of Fine Arts);⁶⁷ and the library archives of the National Conservatory of Mexico. Unfortunately, these archives (both *Palacio de Bellas Artes* and the *Conservatorio Nacional*) do not contain concrete information as to the principle founders of the orchestra or concert programs from the earliest seasons of its existence, dating back to 1926. The digital archives of *Palacio de Bellas Artes* contain the earliest surviving printed programs of the Symphonic Orchestra of Mexico dating from the year 1934; the year of the venue's opening. Since that time, the National Symphony Orchestra of Mexico has been rehearsing and performing there. Prior to the opening of *Palacio de*

⁶⁶ This specific acronym is for the ease of the reader specifically in this document, which is presented in English. However, it is important to note that the accurate acronym used by the National Symphony Orchestra of Mexico is OSN, because of the placement of words in the orchestra's name in Spanish, *Orquesta Sinfónica Nacional (de México)*.

⁶⁷ The building where the National Symphony Orchestra of Mexico (formerly Symphonic Orchestra of Mexico) has been performing since its opening in 1934. Instituto Nacional de Bellas Artes, <http://www.palacio.bellasartes.gob.mx/index.php/historia/construccion> (accessed on 22 February 2016).

Bellas Artes, the orchestra performed in the Hidalgo Theater.⁶⁸ The library of the National Conservatory of Mexico contains volumes of programs (each volume an entire season of concerts) of the Symphonic Orchestra of Mexico dating back to 1932, where Prince's name is found in the section of first violins.

From the earliest surviving programs beginning in 1932 through the change of name for the orchestra to NSOM in 1949,⁶⁹ the concerts were directed by Carlos Chávez and codirected by composer Silvestre Revueltas.⁷⁰ Chávez left the National Symphony in 1949 to devote his time more fully to the National Institute of Fine Arts and Literature (NIFA)⁷¹ as General Director.⁷² After Chávez's tenure as director of the NSOM ended, José Pablo Moncayo was appointed as the new director.⁷³ Much of those happenings

⁶⁸ Refer to Appendix C of this document to view the illustrations of the printed programs.

⁶⁹ The official name change occurred in 1949 by Carlos Chávez, who wanted the orchestra to be recognized as a "state institution" to avoid confusion of the orchestra being perceived as a "school ensemble." Apart from the added recognition that the ensemble comprised "the best musicians of the country," the inclusion of the word "National" in the orchestra's title also suggested (in this case the intent was successful in its realization) that the government recognize the need for supporting an arts institution of public interest. Carlos Chávez, "La Sinfónica Nacional," *Nuestra Música* 18 (Año 5, 1950): pp. 119-120, (accessed 24 February 2016).

⁷⁰ Revueltas' name is found as co-director in the programs for the Symphonic Orchestra of Mexico in 1932 to 1935. Refer to Illustration 11 in Appendix C of this document.

⁷¹ The acronym NIFA will be used in this document for ease of the reader in English. However, the more common acronym for this organization is from the Spanish spelling of INBA (*Instituto Nacional de Bellas Artes y Literatura*).

⁷² Chávez was appointed as General Director of the NIFA in 1947 while also serving as director of NSOM.

⁷³ Refer to Illustration 10 in Appendix C of this document to view a concert program of the NSOM in its 1951 Season.

occurred years after Prince left the Symphonic Orchestra of Mexico, even though Prince's musical contributions in Mexico City continued to blossom for more than two decades beyond his departure from the ensemble. Prince, along with several others of the original members of the orchestra, found Chávez to be patronizing in his leadership of the group, and therefore resigned from the ensemble in 1936, never to officially return. The resignation from the Symphonic Orchestra of Mexico led Prince, among many of his other colleagues, to form another long lasting and important ensemble in Mexico's Federal District, the *Orquesta Sinfónica de la Universidad de México*.

Creation of *Orquesta Sinfónica de la Universidad de México*

Beginning in 1936, Prince became one of the first members of what is the present day *Orquesta Filarmónica de la UNAM (Universidad Nacional Autónoma de México)*. The original name of the ensemble was the Symphonic Orchestra of the University of Mexico (SOUM).⁷⁴ It is important to note that although the orchestra's title carries the name of the university, the musicians in the group were not university students, but professional musicians in the orchestra. The most recent, comprehensive, and accurate scholarship written as a historical timeline of the orchestra is a book by Federico Ibarra Groth entitled, *Orquesta de la Universidad Nacional Autónoma de México: Historia y Desarrollo en el Contexto Cultural del País*. The volume includes lists of personnel from

⁷⁴ This acronym is intended for the ease of the reader of this document in English. There is no official acronym in Spanish for this ensemble, since this original title no longer is named this way. The current and official title acronym of the orchestra is officially OFUNAM (*Orquesta Filarmónica de la Universidad Nacional Autónoma de México*). In this document, the present day orchestra's title will be referred to as OFUNAM.

the early days of the orchestra, as well as the line of directors since its beginning to the present time.

Due to a lack of organization at Sala Nezahualcóyotl⁷⁵ on the university's campus, original materials of the early seasons of SOUM have yet to be located within their archives. Upon frequent inquiry to administration workers of OFUNAM in a recent investigation, it was discovered that the concert programs for the orchestra for the first several decades were unfortunately not preserved. Therefore, the only concrete historical information used and cited in this document about SOUM stems from the volume by Ibarra Groth.

Along with a group of musicians that included Prince, the founding directors of SOUM were José Rocabruna and José F. Vásquez. The atmosphere of SOUM was a much more pleasant and fulfilling experience for Prince as a violinist. His time with this specific ensemble lasted until 1950.⁷⁶

Prince's Years with the *Orquesta Filarmónica Ciudad de México*

During the same time as (or sometime after) his transition out of the Symphonic Orchestra of Mexico, Prince was also a first violinist in Mexico City's Philharmonic Orchestra. The present day Philharmonic Orchestra has been an established ensemble since 1978, which clearly has no correlation to the orchestra under the similar name

⁷⁵ Building where the OFUNAM performs. Offices to the orchestra are located within this same building.

⁷⁶ Federico Ibarra Groth, *Orquesta de la Universidad Nacional Autónoma de México (1936-2006): Historia y Desarrollo en el Contexto Cultural del País*, pp. 144-146.

during Prince's era.⁷⁷ One can find, in surviving concert programs in the personal archives of Máynez Champion, that the orchestra was active in the 1940s and 1950s under the association, *Musical Daniel, A. C.* (Asociación Civil). *Musical Daniel* is a musical association dedicated to bringing international artists to New York, Spain, Mexico, Argentina, Venezuela, among other countries of Latin America. This association aimed to present the touring artists in the most famous theaters in these locations.⁷⁸ Through *Musical Daniel* Mexico City's Philharmonic Orchestra attracted renowned artists from all over the world to play concertos with the orchestra and/or recitals sponsored through the orchestra. Violinists such as Yehudi Menuhin (1949), Nathan Milstein (1950), Isaac Stern (1950), Jascha Heifetz (1951), Ida Haendel (1952), and Josef Szigeti (1954), to name a few, were among the more important names of violinists that brushed shoulders with Samuel Máynez Prince and performed with him under the capacities of the Philharmonic Orchestra of Mexico City.

Other noteworthy artists who collaborated with the Philharmonic Orchestra were pianists Claudio Arrau (1951), Arthur Rubinstein (1953), and Erich Kleiber (1954).

Among many guest conductors were Sergiu Celibidache of the Berlin Philharmonic

⁷⁷ The present day *Orquesta Filarmónica de la Ciudad de México* was formed in 1978 with "...more than 35 years of activity uninterrupted." <http://www.cultura.df.gob.mx/index.php/component/eventlist/categoryevents/20-ofcm-c> (accessed 25 February 2016). Although this is the current documentation on the orchestra's official website, I found evidence of an orchestra under a similar name in Prince's time, as shown in surviving concert programs in the personal archives of his grandson, Samuel Cristóbal Máynez Champion. That orchestra was not established as the current one. Refer to Appendix C of this document to view programs of the orchestra. Also refer to Appendix D of this document to read the letter by Beatriz Maupomé, detailing the differences between the two orchestras.

⁷⁸ Refer to the letter by Beatriz Maupomé in Appendix D of this document.

(1950-1951) and Rafael Kubelik of the Chicago Symphony Orchestra (1951). Needless to say, Prince was exposed to the highest level of musicians in the mid-twentieth century as a member of Mexico City's Philharmonic Orchestra.

Prince's Violin

Prince's violin, labeled: Anno 1775, Carlo Bergonzi, Cremona, was his most treasured possession and constant companion through his musical career.⁷⁹ Note the physical appearance of the violin today, which has since been modified to function and be played as a baroque instrument in later years by Máynez Champion. The violin now has a shorter fingerboard, decorated tailpiece and pegs, no attached chinrest, and is strung with gut strings:

⁷⁹ Refer to Illustration 5 in Appendix C of this document for an additional view of Prince's violin.



Illus. 4. Prince's Violin 2016. Interior labeled: Anno 1775, Carlo Bergonzi, Cremona. After his death his violin was passed to his son, Samuel Máynez Puente, and is currently in the possession of his grandson Samuel Cristóbal Máynez Champion. Since Prince's lifetime, the violin has received ornate changes, decorated in a baroque style. Photograph taken 25 January 2016 by Spencer Arvin Ekenes. Distrito Federal, México.

Along with piano, Prince would play this violin every evening, improvising and playing short character pieces and other types of salon music. Memories from surviving grandchildren fondly recall the visits to Prince's home every Sunday night to hear him play the instruments and create music.⁸⁰ Others recollect seeing Prince perform in *Palacio de Bellas Artes*, where he played with the orchestra.

⁸⁰ Refer to the interview with Samuel Cristóbal Máynez Champion in Appendix A of this document.

Shift of Career (Physical Ailments)

In 1954, around the age of sixty-eight, Prince felt the need to conclude his public performances. This is evidenced by the decreasing frequency of his name in concert programs during the years 1953 and 1954, his last public performance years on record. It was not age that was the main factor for Prince's transition from public performance, but rather a physical ailment that resulted in the loss of his hearing.⁸¹ Thus Prince withdrew from performing privately and with the professional orchestras that were already thriving at that time in Mexico. In order to stay involved with the professional orchestras, Prince began working in the box office of Mexico's National Symphony Orchestra.⁸² Beyond 1954, Prince remained musically active in the privacy of his home.

Prince's Final Years

Prince's compositions of all genres extended throughout his professional career as a violinist. Most of his musical scores do not carry a date or year alongside his signature that he frequently used at the end of a score.⁸³ Because of the dedication to Samuel Cristóbal who was born in 1963, Prince composed in the latter years of his life.

Other surviving grandchildren who are of an age to have memories of their grandfather can recall weekly visits to Prince's home on Avenida Revolución in

⁸¹ Ibid.

⁸² Refer to Appendix A of this document.

⁸³ Such is the case in the *Tres Piezas para Violin y Piano*, which includes the year 1948 in the lower corners of the score. This also is true of his *Canción de Cuna*, written with a dedication to his "beloved little grandson, Samuel Cristóbal, in his first month of life." The year 1963 is not included on this score, but is known because Máynez Champion was born that year.

Mexico's Federal District every Sunday, when he would commonly improvise at the piano and then play short pieces on his violin.

Prince was under the care of his children in the final months of his life. The responsibility of housing and caring for him rotated between his children. At the point Prince passed away, at the age of eighty on February 23, 1966, he was living in the home of his son Samuel Máynez Puente in Mexico City.

Prince's Forgotten Legacy

Not only was Prince an integral figure in the development of Mexico's classical music and arts scene after the Mexican Revolution, but his compositions are also representative of the musical legacy he left behind.⁸⁴ Prince was most proficient on the violin and piano, and for that reason, his compositions largely catered to these instruments. Although there are many solo piano works, there are no solo works for violin. His works for violin are all written with piano accompaniment.⁸⁵

The works for violin and piano, which will be detailed in the following chapter, represent the era of music in which Prince lived and with which he was heavily involved. The compositions not only represent his life and who Prince was as a musician, but the

⁸⁴ This is with the exception that the works for violin and piano have been explored by none other than Máynez Champion, who possesses the manuscripts. Máynez Champion has arranged the piano parts for string quintet (or orchestra) and has recorded the *Tres Danzas (Frívola, Romántica, y Bulliciosa)* and the *Canción de Cuna*. These recordings stay close to the form by which his grandfather composed the pieces, but vary in some of the writing from the original manuscripts. Samuel Máynez Prince, *Tres Danzas para Violín*, "Reencuentros," Alauda Ensemble, Samuel Máynez Champion, dir., B000S9HXYO, Urtext 2004, MP3, 2006.

⁸⁵ Refer to Prince's List of Complete Works in Appendix B of this document.

era and place of music within the middle-class society of Mexico in the first half of the twentieth century.

Revival

The reappearance of Prince's works for violin and piano not only add variety to a continually expanding repertoire for violinists but also give historical insight to the style of music that was representative of the Mexican middle-class culture in the early to mid-twentieth century. Recent research expounds on the involvement of musicians and composers during Prince's lifetime, providing evidence on how prevalent and central salon music was to the varying classes of Mexican society.⁸⁶ This document also relates how, as a result of the political instability and conflict within Mexico during Prince's lifetime, societal developments (not to mention similar results in political and technological developments) were set back and have since remained behind the pace of the rest of Western society. Prince's music is representative of this era where intense political transitions were shaping Mexico's history, modeling an independent voice for Mexican classical music while holding to the traditional Romantic style of composition from the previous generation.

The recovery of Prince's works gives additional confirmation to these late developments of Mexican society simply by virtue of his compositional style, musical language, and setting in which he composed his music. It is expected that more exposure to the Romantic writing of twentieth-century Mexican composers such as Samuel Máynez Prince, will inform present-day musicians of the progression and struggle

⁸⁶ Tania Zelma Chávez-Nader, "New Perspectives on the Life and Music of the Mexican Composer Rodolfo Campodónico Morales (1864-1926): Study, Edition, and Recording of Six Rediscovered Piano Waltzes," pp. 5-19.

Mexico experienced in order to gain political independence and, as a result, progress as a society and culture.

CHAPTER 4: PRINCE'S RECOVERED MUSIC FOR VIOLIN AND PIANO

Musical Style of His Works for Violin

Prince's surviving musical legacy consists of five pieces for violin and piano, ten songs for voice, two works for chamber ensembles, and eighteen works for solo piano. Within these different instrumentations, he wrote several Mexican dances, mazurkas, waltzes, marches, minuets, gavottes, lullabies, romances, hymns and songs, among other labeled dances and pieces.⁸⁷ All of Prince's surviving music for violin is accompanied by piano. In a few cases, detailed later in this chapter, the music scored for violin and piano is also scored for a different instrumentation.⁸⁸ Prince's music for violin does not have any direct reference or connection to Mexican folk melodies. In some of his other compositions, Prince incorporated a patriotic hymn for his home state (Coahuila)⁸⁹ as well as a couple of marches, which perhaps supported the spirit of nationalism that was prevalent during the time of Mexico's Revolution. His violin music however follows the model and character of Romantic European music, to which he had access as a professional violinist in Mexico's Federal District in the early twentieth century.

As mentioned in previous chapters, composition of miniatures for violin and/or piano was not uncommon in Mexico City during the turn of the century. Prince's musical instruction in his early and mid-life greatly influenced his writing in his later years. It is noted by his surviving grandchildren that it was a daily occurrence to find their

⁸⁷ Refer to Appendix B in this document for the List of Complete Works by Samuel Máynez Prince.

⁸⁸ In the *Berceuse*, the title page also suggests that the melodic line can be played by the cello.

⁸⁹ Refer to Illustration 14 in Appendix C of this document.

grandfather sitting at the piano in his home and improvising during the evenings.⁹⁰

Prince's improvisation on the piano during the evenings was most likely the setting where he composed most of his music.

On a general level of formal analysis, the pieces for violin and piano share a similar structure. All but two of the pieces highlighted below begin with an introduction in the piano, followed by an A-B-A structure (variants to this basic structure also occur and are noted in the description per piece below), and conclude with a post-cadential extension or short coda. The key center(s) change in the middle B section and original melodic material is maintained throughout each section with little to no melodic or motivic development.

The melodic content is almost exclusively granted to the violinist in each of the pieces, with the supporting harmonic and accompaniment roles given to the pianist. The melodic material employs consistent and regular phrases that parallel each other, typical of pieces of the Romantic era in Western Europe. The musical language is very simple and clear. The melodies are not elaborate and do not display superfluous levels of virtuosity. Significant challenges are presented to the violinist however, such as the technical difficulties of sustaining a musical line through passages written entirely in double-stops. The melodic passages are diatonic, with ascending and descending scalar figures that are at times exchanged between the violin and piano lines. New material is presented in each section that is then repeated throughout. The main characteristic of Prince's melodies is perhaps their lyrical quality and songful expression repeated

⁹⁰ Refer to the interview with Samuel Cristóbal Máynez Champion in Appendix A of this document.

throughout each piece. Prince's indications of "tenuto," "rallentando," and "a tempo" frequently appear throughout his scores. Considering the specific placements of these markings, Prince made it clear for the musicians interpreting the scores that rubato was appropriate in the performance of his music. These issues will be further discussed within the respective pieces detailed in this chapter.

The Recovered Music for Violin and Piano by Samuel Máynez Prince

Most of the manuscripts for Prince's violin music are in the possession of Samuel Cristóbal Máynez Champion. All but one of the recovered works for violin and piano of Prince known by his descendants are accounted for in this personal archive.⁹¹

In this project, the recovered works for violin and piano by Prince will be discussed, despite the lack of information and data from various surviving family members, the archives at the *Universidad Nacional Autónoma de México*, and limited information through the *Palacio de Bellas Artes* in Mexico City.⁹² Although the original manuscripts are now mostly around sixty years old, they remain in readable and usable condition. Five complete manuscripts of Prince's music for violin and piano were accessed, and a first edition of these works has been prepared.⁹³ In most cases, the scores

⁹¹ Refer to Appendix B to view a list of the documented complete works for violin and piano. The location of the *Melodía* for "Anita" is still unknown. Through various attempts, other surviving grandchildren of Prince were not contacted and therefore no information on the condition or location of this piece remains.

⁹² The *Melodía* written for "Anita" scored for violin and piano still remains uncovered.

⁹³ The music was accessed and is located in the personal residence of Samuel Cristobal Máynez Champion in Mexico City. I would like to very sincerely thank Dr. Champion for sharing this information and generously donating his time to me during the process of accessing the works.

include the work's title and the composer's name in his own hand on the face of the score, as well as a title page. Fortunately, all of the original manuscripts of the scores for violin and piano that were recovered were complete, with no missing pages or sections.

Prince's works for violin and piano were not intended for public performance; rather, they were written for private gatherings in informal settings. The pieces are miniatures, similar in stylistic quality to those of Fritz Kreisler, and therefore can be performed in several different ways; as an entire set of music (lasting about thirty minutes in length), in smaller sets, or as individual pieces that stand alone. The nine movements analyzed and edited in this first edition will be presented as three separate sets: miniatures, lullabies, and dances. This order of analysis, which is also the order in which they are presented in the edition, do not reflect chronology of their composition as the dates of the compositions are not known for all of the works.

Prince's Miniatures

Tres Piezas para Violín y Piano ("Three Pieces for Violin and Piano," 1948)

Tres Piezas para Violín y Piano is in three movements and has a duration of approximately twelve minutes. Each movement invokes a simple dance. The pieces are written in the tradition of miniatures for violin by Fritz Kreisler and several of his contemporaries from Western Europe, a style to which Prince was exposed during Kreisler's performance tours in Mexico.⁹⁴ The movements are in the following order: Piece 1: "Andante" – Engérico grazioso – Cantabile – Enérgico – Risoluto – Enérgico;

⁹⁴ Refer to the interview with Samuel Cristóbal Máynez Champion in Appendix A of this document.

Piece 2: “Cuasi Vals” – Gracioso – Ligerio – Meno; and Piece 3: “Allegro con brio” – Meno, Cantabile – Tempo I.

It is important to note that Prince did not clarify whether the indications within the movements imply tempi or are merely character labels. In the musical context of each section however, the indications would seem to function as both tempo and character indications. A prime example of this relationship is in the first piece, which begins with a four-bar introduction labeled “Andante,” followed by an indicated “Enérgico grazioso.” The accompaniment in the piano in m. 5 is more articulated than the previous four bars as shown below:

The image shows a musical score for Violin and Piano. The Violin part is in the upper staff, and the Piano part is in the lower staff. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The Violin part begins with a four-measure rest, then enters in measure 5 with a melodic line marked "Enérgico, grazioso". The Piano part begins in measure 1 with a piano introduction marked "Andante" and "p", then becomes more articulated in measure 5 marked "mf".

Figure 1. *Tres Piezas para Violín y Piano*, “I. Andante: Enérgico gracioso,” mm.1-6. Maintaining an “Andante” tempo into “Enérgico” would be counterintuitive to the new texture presented by the piano alone. The rhythmic drive of the melody in the violin line caters well to a faster tempo, given that Prince adds an “energized” quality to the melody after its introduction. Another example is the “Cantabile” in m. 29 of the first piece. It is important that the melody is presented at a tempo where the musical line can be performed with a singing quality. Maintaining the faster tempo from the “Enérgico” section into the “Cantabile” section would disrupt the singing quality that is intended. A

more logical approach would be to match the “Cantabile” section to the original “Andante” tempo, allowing more shape within this texture to be created.

Another discrepancy of labels is found in the third piece “Allegro con brio.” Prince uses the word “Meno” in m. 25 with no additional tempo or dynamic change indicated. In context of this piece, this iteration of the phrase should be taken down in level of dynamic because of the reduced activity in the accompaniment in comparison to the accompaniment in this statement’s first iteration. This therefore creates a case for the indication of “less” referring to dynamic or timbre of this already fast-paced melody. The issue is further compounded at m. 65 with the new melodic material labeled “meno cantabile.” For Prince to imply “less singing” does not make sense in the context of the movement since the new material is the first “singing” or lyrical material of the movement. Prince also specifies “piano” as the dynamic at the start of the section. In this case, the most logical conclusion is to insert a comma between the two words. Prince intended the two indications to be separate, one having intent for tempo and the other for the character of the music. By inserting a comma between the two indications, (i.e. “Meno, cantabile”), this clarifies that “meno” refers to the tempo, to bring the energy down, and “Cantabile” for the singing quality of the music.

Piece 1: “Andante” – Enérgico grazioso – Cantabile – Enérgico – Risoluto – Enérgico

Identified as a rondo, this first piece of the set begins with a four-bar introduction in a soft Andante, which then shifts to an upbeat “Enérgico grazioso” melody in the violin in the same key of G minor. Section A is identified as the rondo theme beginning in m. 5 and follows an A-B-A structure with each statement length being eight bars. The violin solely carries the melodic material while the piano propels the energy forward with

accompanimental rhythmic figures of off-beats in the right hand and a I-V-I chord progression grounded with the left hand.

Section B, labeled “Cantabile,” is presented in G Major, the parallel major key to the G Minor “Enérgico grazioso,” and is divided into two sections. The first section is a lyrical melody played in thirds in the violin, accompanied by the piano. The second section is a variation of the first, much lighter and played at the frog of the bow while the piano decorates the accompaniment with rapid flourishes on the first beats of the antecedent and consequent phrases. It is essential for the violinist in section B to execute the thirds and sixths with lightness and ease so that no technical obstruction inhibits the flow of the musical line.

Section A then returns to its first iteration in the home key. Section C is introduced in the flat-VI key of E-flat major and indicated with forte and “Risoluto,” bringing a contrasting character to the previous lightness of A and B. The tune is more marked and jovial than any melodic material previously presented. The texture outlined in the chords of the piano differs from the earlier sections by adding more body to the sound of the ensemble, as well as doubling the melody with the violin.

The image shows a musical score for measures 69-72 of the first movement of 'Tres Piezas para Violín y Piano'. The score is for Violin (Vin.) and Piano (Pno.). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo/mood is marked 'Risoluto'. The violin part starts with a forte (f) dynamic and features a melodic line with eighth and sixteenth notes, often in pairs. The piano part provides a harmonic accompaniment with chords and some melodic lines in the right hand, also starting with a forte (f) dynamic. The score is written on two staves, with the violin staff on top and the piano staff on the bottom.

Figure 2. *Tres Piezas para Violín y Piano*, “I. Andante: Risoluto,” mm. 69-72.

Similar to Section B, Section C is divided equally into two eight-bar statements, the second a variation of the first with the violin voiced an octave higher at fortissimo. Notwithstanding the stark contrast in character to sections A and B, Section C cadences softly on the tonic chord of G major.

The first eight bars of Section A return, but are cut short without the respective consequent phrase that followed each of the previous iterations of the rondo theme. A brief four-bar coda resembling material from Section A is marked “meno tempo” with a two-bar rallentando, closing this first piece in its home key of G minor at pianissimo, the softest dynamic Prince indicates in the entirety of the movement.

The movement’s rondo form is easily identified by the ear of the listener through the three distinct sections, their repetitions, and their placements. The thematic material is not only identifiable due to its placement within the original key center, but by the textures and stylistic contrasts that is complimented by the piano. The rondo is an atypical form for a first movement of a larger work, typically presented in the final movement in Western music which makes this first movement placement by Prince unusual.

Piece 2: “Cuasi Vals” – Gracioso – Ligerio – Meno

The second piece is reminiscent of a waltz, both in the title as well as the accompanimental writing in the piano. After a four-bar introduction by the piano establishing the key of D major, section A begins with a descending melodic line in the

violin part labeled “gracioso.”⁹⁵ The descending melody leads to a two-bar hemiola in the second half of the phrase, briefly outlining a duple meter over the piano’s triple meter. Evident in this movement, Prince’s frequent specifications of “rallentando” and “a tempo” within nearly every phrase interrupts the consistent flow of the waltz, which may be why Prince gave the piece the title of a “quasi-waltz.”



Figure 3. *Tres Piezas para Violín y Piano*, “II. Cuasi Vals: Gracioso,” mm. 5-10.

This light melodic passage then repeats and leads directly into a “Ligero” section in B-flat major, the submediant of the tonic key.

Section B, identified as “Ligero,” continues in the same meter, but with a more recognizable waltz accompaniment in the piano that emphasizes the placement of the strong and weak beats:

⁹⁵ This spelling of “gracioso” is less commonly used, unlike the spelling of “grazioso” that Prince used in the first piece of this set. The inconsistency of spellings that Prince uses is unclear and insignificant.

Figure 4. *Tres Piezas para Violín y Piano*, “II. Cuasi Vals: Ligero,” mm. 43-48.

The violin melody is simpler in section B than the previous section. Hemiolas in both the violin and piano beginning in m. 53 set up the return of the A section. After a full repeat of the initial “Cuasi Vals,” a new melody emerges at m. 70, marked “Meno.”

The basic waltz rhythm in the piano is replaced with a new texture in the accompaniment in m. 70 of flowing eighth notes. Section C presents a new theme from the violin in the home key of D major. This third section, with its new texture and theme, is more songful and memorable to the listener for its middle register on the violin and sustained musical line. From the first statement of this theme, he continues his frequent use of hemiola:

Figure 5. *Tres Piezas para Violín y Piano*, “II. Cuasi Vals: Meno,” mm. 73-77.

Although repeated, section C is the shortest of the three sections presented in this movement. Section B returns in its original key of B-flat major, whereupon section A makes a full reappearance, also in its original home key.

Piece 3: “Allegro con brio” – Meno, Cantabile

The finale of the *Tres Piezas para Violín y Piano* is a rousing “Allegro con brio” in triple meter with a quick tempo felt in one rather than three. Prince’s placement of accents on every bar line in the piano part, in addition to its repetitive rhythmic energy, drives the music forward. Beats two and three of the 3/8 meter are consistently set as eighth notes, which also helps prepare a strong downbeat to every bar line. The first section of the “Allegro con brio” follows a clear A-B-A pattern. The use of a secondary theme and its return to the first theme is set up through dominant preparation of the home key of A major. A *rallentando* to a C7 chord prepares the listener for section B in its tonic of F major.

Section B, “Meno, Cantabile,” is presented in a completely contrasting character to the outer A sections. Similar to Prince’s other works for violin and piano, the theme that occurs in this contrasting middle section is solely expressed by the violin leaving the piano to support the melody with rhythmic and harmonic direction. This theme does not contain the striking accentuated downbeats on every bar line, but rather a lyrical melody that flows over the syncopated piano accompaniment. Structurally, antecedent and consequent phrases are outlined in increments of four bars. These phrases are each decorated with a grace note gesture in the upper register of the piano, executed by the left hand of the pianist:

Figure 6. *Tres Piezas para Violín y Piano*, “III. Meno, Cantabile,” mm. 81-84.

Added rhythmic activity in the piano under the violin’s ascending thirds transitions the music over eight bars, escalating to a second iteration of the theme of section B with the violin an octave higher and eventually resting on the tonic chord of F major. As expected, Prince returns to section A to complete the form of the movement. The movement and work concludes with an ascending scale in unison between the piano and violin with an A minor V – I cadence. The expectation for a work beginning in A Major and ending in its parallel minor key was unusual for the convention of Prince’s time.

Prince’s Lullabies

In contrast to the character of the miniatures,⁹⁶ the lullabies that Prince composed are reflective of his personal life. The music in these three pieces contains more melodic and motivic interaction between the two instruments and as a result the piano assumes a more substantial role. In *Canción de Cuna*, the piano part could stand alone as it doubles the melody with the violin while maintaining its customary role of accompaniment in the left hand. Identical to his other pieces, *Canción* contains an active supportive role lead by

⁹⁶ Prince’s miniatures were composed with the intent of entertainment (i.e. background music in social gatherings).

the pianist and *Berceuse* reflects both a supportive role in the piano as well as active dialogues with the violin.

Canción de Cuna (“Lullaby,” 1963)

Translated directly into English as “Song of the Cradle,” *Canción de Cuna* means “lullaby.” This piece was intended as such for one of Prince’s surviving grandsons, Samuel Cristóbal Máynez Champion. The score was gifted to Champion in 1963, but it was not played for him.⁹⁷ The dedication under the title in the manuscript reads, “For my beloved grandson Samuel Cristóbal, in his first month of life.”⁹⁸ To the present time, the lullaby is the only known work for violin that Prince composed as a gift for a family member, despite the birth of five children and seven other grandchildren during Prince’s lifetime.

Composed in a moderate 6/8 “Tempo de Barcarola,” *Canción de Cuna* begins with an eight-bar piano introduction in G major following a binary form. The typical lilting rhythm of a barcarolle is heard in both the violin and piano at the start of first section, where the violin enters. The intimate setting of parent/grandparent and infant sets appropriate imagery for the character of this lullaby, complementing the traditional usage of a barcarolle.⁹⁹ After an eight-bar piano introduction, the lullaby follows standard binary form. Both A and B sections contain antecedent and consequent phrases, each

⁹⁷ The score was given physically to his mother with the intent to be preserved for Samuel. Refer to the interview with Samuel Cristóbal Máynez Champion in Appendix A of this document.

⁹⁸ “Para mi amado nietecito Samuel Cristóbal en su primer mes de vida.”

⁹⁹ In Romantic Opera, a barcarolle was traditionally set during a sentimental setting, written within a soft texture and the signature lilting rhythm within a 6/8 meter.

eight measures in length. The piece ends with a four-bar post-cadential extension that gradually slows and fades into its final rest.

The writing for the violin part is largely in intervals of thirds and sixths, with occasional fourths and fifths. The frequent use of double stops in the violin's melodic lines is challenging for the violinist to sustain and therefore requires care in order for the coordination to not be labored and interrupted. The "molto cantabile" and piano indication in the beginning implies an intensely lyrical quality from the violin, emulating two voices singing. The melody carries into the consequent phrase of A, which highlights a sighing motive in both the violin and piano leading the lullaby to its B section:

The image shows a musical score for Violin (Vln.) and Piano (Pno.) for measures 16-20. The key signature is one sharp (F#) and the time signature is 3/4. The violin part (top staff) features a melodic line with intervals of thirds and sixths, including double stops. The piano part (bottom staff) provides harmonic support with chords and moving lines. Measure numbers 16, 17, 18, 19, and 20 are indicated at the beginning of their respective measures. Fingering numbers (1, 2, 3) are shown above the violin notes. A 'V' above a note in measure 17 indicates a vibrato. The score ends with a double bar line at the end of measure 20.

Figure 7. *Canción de Cuna* ("Lullaby," 1963), mm. 16-20.

Section B begins at a double-bar marked forte. A broader range of register in both the piano and violin occurs in section B. Octaves in the violin part add support to the increasing musical intensity and peak in the antecedent phrase where the violin line extends to the interval of a tenth in the downbeat of m. 31. The consequent phrase of B is indicated piano with the instruction for the violinist to play the melody exclusively on the D string. Because of the darker quality of the D string, the timbre of the ensemble presents a warmer and more intimate color than the previous section, which was scored

almost entirely on the brighter E and A violin strings. Additionally, the piano is sounded an octave lower in its line than in the previous statement. After a second iteration of the melody of section B, the lullaby closes with a soft and soothing post-cadential extension.

As noted previously, the tempo should vary based on the musical intuition of the performers. The lilting 6/8 barcarolle rhythm creates cohesion between sections A and B. With each gesture, rubato should be used by the performers to create clear musical direction without exposing any technical inhibitions within the phrases. The violinist must strive to emulate the smoothness of the human voice singing a lullaby by playing with a purity of sound and sustained line.

Canción para Canto o Violín (“Song for Voice or Violin”)

Canción is perhaps the least complex of Prince’s works for violin and piano. This “song”¹⁰⁰ follows a simple form; beginning with a four-bar introduction in the piano followed by the melody in the violin in double-stops. The first section, or verse as it can also be identified, is comprised of sixteen bars in F major, and cadences in the tonic. The second section is equivalent in its style to the first section for both the piano and violin writing, but in C major, the dominant key to F major. A “da capo” brings a return to the first section where a full repeat of the A section is played, completing the rounded binary form of the piece. Each section of this song lacks development, and therefore leaves little room for the performers to shape the phrases musically outside of dynamic variation.

There is no evidence of a text that associated with Prince’s *Canción*. An interesting detail to note is that the melodic line in the violin is written entirely in double-

¹⁰⁰ *Canción* translates in English to “song” and will therefore be referred to in this section of the paper specifically as a song.

stops. No other evidence in the score would suggest that the piece was written for two voices versus a solo voice accompanied by piano. Noting that Prince himself was a violinist, it seems likely that this work was originally intended as a character piece for violin and piano. Other than these scoring details, the piece remains to be the least developed in harmonic language and melodic material in comparison to Prince's other pieces for violin and piano, although the technical difficulties for the violinist prove to be just as challenging as his other works.¹⁰¹

Berceuse para Violín o Cello (“Lullaby for Violin or Cello”)

As stated on the title page of the manuscript score, *Berceuse* is intended for either violin or cello as the solo stringed instrument, supported by piano accompaniment. Two versions of the solo line are included in the manuscript; one is written in treble clef and the other in bass and tenor clef. It is interesting to note Prince's use of the French term “Berceuse” in the title, whose spelling is more commonly used by composers of Western music, as opposed to the title of his *Canción de Cuna* where Prince spells out lullaby in Spanish.

Berceuse is in A-A1-A2 form. The harmonies in the two-bar introduction of this lullaby introduce the use of an augmented ninth chord, not uncommon for composers prior to the 1960s, but seen less within the context of Mexican composers in this Romantic Mexican era of music. The augmented ninth chord is sounded on the fourth beat of the first two measures of the “Andante cantabile”:

¹⁰¹ Although one must consider the formidable challenge(s) in executing double stops of this nature; the combination of solid intonation and ease of motion with the left hand in addition to the coordination required of the right hand for the violinist while sustaining a musical line.



Figure 8. *Berceuse para Violín o Cello* (“Lullaby for Violin or Cello”), mm. 1-2.

A simple eight-bar melody is presented by the violin in the key of G major while the piano accompanies with a counter descant-like melody in the treble line. An immediate shift after the cadence in the consequent phrase of the A section leads into the same melody presented in the key of E-flat major in the piano, this time with the violin playing the descant-like line as the countermelody to the main tune. In this second iteration of the melody (labeled as A1), a consequent section of new material in an additional eight bars is given, adding to the heightened peak at the entrance of A2 in the home key of G major.

At the return to the key of G major, the original setting and voicing of A is heard, but this time with the additional eight bars introduced in A1. This composite statement, comprising of both A and A1, is labeled A2. A post-cadential extension closes the piece softly in registral extremes, high for the violin, and low bass for the piano.

This lullaby (berceuse), similar to the *Canción de Cuna* and the previously mentioned *Canción* for voice or violin, contains similar melodic material within each section of each respective piece that, despite the obvious titles to the pieces, function as songs that are composed with several verses. Prince uses brief introductions and post-cadential extensions or codas as closing material.

Prince's Dances

Tres Danzas para Violín y Piano (“Three Dances for Violin and Piano”)

The *Tres Danzas* have the most substantial content of musical and technical interest for both violinist and pianist in comparison to Prince's other works for this same instrumentation. Technical proficiency is required of the violinist to navigate the difficult technical challenges such as lyrical melodies in double stops and virtuosic arpeggios to accurately portray the stylistic characters presented throughout the dances. Having achieved the appropriate skill level and musicianship of the performers, these dances are effective and accessible for any type of setting and audience.

The *Tres Danzas* are romantic and lively. They each comprise a single movement and are as follows: “Frívola,” “Romántica,” and “Bulliciosa.” Each of these short dances follows specific rhythmic figures and tempo indications which bring the characters that their titles imply to life. The composer's indications of tempo and rhythmic fluctuation should be interpreted liberally by the performers, considering their emotive and dramatic characters. The melodic material in each of these dances is given solely to the violinist. The pianist holds the supportive role of rhythmic motives, which stabilize the structure of each dance. Thus the expressivity and character for these short dances must be led by the violinist and supported by the pianist.

Danza 1: Frívola (“Frisivolous”)

This dance is marked with “Allegretto” in duple meter. The rhythmic relationship between the triplet and duple eighth notes within the melody of the violin¹⁰² against the

¹⁰² Introduced by the piano in the four-bar introduction.

tango rhythm in the piano must be rhythmically internalized by both performers, but freely expressed with rubato, especially at the entrance of the violin. Note the tango rhythm in the piano accompaniment against the triple versus duple eighth note rhythm in the violin line:

The image shows a musical score for Violin (Vln.) and Piano (Pno.) for measures 5-8 of the first movement, 'I. Frívola'. The key signature is two sharps (F# and C#), and the time signature is 3/4. The violin part (top staff) features a melodic line with triplets of eighth notes and double stops. The piano part (bottom staff) provides a rhythmic accompaniment with chords and single notes, including a triplet of eighth notes in the right hand. The score is written in a standard musical notation style with a treble clef for the violin and a grand staff for the piano.

Figure 9. *Tres Danzas para Violín y Piano*, “I. Frívola,” mm. 5-8.

The liberal use of rubato is the principal factor in bringing the “frivolous” character to life. The double stops in the violin again emulate two voices singing together and mostly continue as such throughout the movement until a mini-cadenza in m. 28 occurs. An arpeggiated flourish, written in a fermata in the piano part, is similar to the vocal cadential cadenzas found in opera arias during the same era. This occurs at the end of the first section of “Frívola”:



Figure 10. *Tres Danzas para Violín y Piano*, “I. Frívola,” mm. 26-28.

At the beginning of the cadenza, the violin drops to one voice for the first time in the piece and transitions to the second theme which is almost entirely played on the G string.

The second section of this dance has more frequent moments for cadenza in the voice of the violin, connecting the phrases in a varied manner from its first section. In a second repetition of the second theme, the register of the violin goes up an octave and the two voices appear again in double-stops. The combination of double-stops in this section requires more facility of the left hand of the violinist than previously. Within a single bar, every double-stop in the violin line requires hopping and shifting of the left hand, as seen in m. 47:



Figure 11. *Tres Danzas para Violín y Piano*, “I. Frívola,” mm. 45-48.

A descending glissando in the violin in fourths leading to the “a tempo” in the final two bars of the movement adds extra virtuosic flare for the final statement of the dance:

The image shows a musical score for Violin (Vln.) and Piano (Pno.) for measures 57-60. The violin part begins with a descending glissando in fourths, marked with 'gliss.' and 'rall.'. This is followed by a final statement marked 'A tempo' and 'f'. The piano part features a 'rall.' section followed by 'A tempo' and 'f'. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Figure 12. *Tres Danzas para Violín y Piano*, “I. Frívola,” mm. 57-60.

Prince’s virtuosic and musical indications suggest the ease and freedom he must have experienced himself as a violinist, as well as the Romanticism that Mexican composers were expressing in the early to mid-twentieth century.

Danza 2: Romántica (“Romantic”)

As with the first dance, the second begins with a tango in the second bar piano entrance. The tempo is marked “Moderato,” which does not necessarily suggest a strong difference between tempi between the first and second dances. The violin writing is expressive and virtuosic, enhanced by a cadenza-like descending arpeggio at the end of the first section:

The image shows a musical score for Violin (Vln.) and Piano (Pno.) for measures 13-15. The violin part is in the upper staff, starting with a triplet of eighth notes, followed by a melodic line with a 'ten.' marking. The piano part is in the lower staff, featuring chords and rhythmic patterns.

Figure 13. *Tres Danzas para Violín y Piano, “II. Romántica,”* mm. 13-15.

The dance moves into the second section, where a second melodic voice joins in the violin line.

Prince frequently writes throughout the second section “rallentando” and/or “poco rallentando” followed by “a tempo,” similar to the aforementioned *Tres Piezas*. The violinist and pianist must take artistic liberties in order to capture the appropriate style of this intimate dance. The moments of indicated rubato mainly occur when the violinist has a triple to duple eighth note rhythm against the pianist’s tango accompaniment, as evidenced below:

The image shows a musical score for Violin (Vln.) and Piano (Pno.) for measures 17-20. The violin part is in the upper staff, starting with a melodic line marked 'Espressivo' and 'p'. The piano part is in the lower staff, featuring chords and rhythmic patterns marked 'p'. The violin part shows a transition from a triple to a duple eighth note rhythm. The piano part shows a tango rhythm. The violin part is marked 'rall.', 'poco rall.', and 'A tempo'.

Figure 14. *Tres Danzas para Violín y Piano, “II. Romántica,”* mm. 17-20.

This combination of triple to duple rhythms in the violin against the incisive tango rhythm in the piano solidifies a binding rhythmic relationship between “Frívola” and

“Romántica.” This consistency of rhythmic motives in each dance presents a unifying device for the entire work.

Danza 3: Bulliciosa (“Noisy, Raucous”)

Bulliciosa means rambunctious, noisy, and rowdy. True to its title, this dance contains a lively character in comparison to the previous two dances. The meaning of the title suggests a performance that is less refined in its presentation. The motoric rhythm in the introduction of the piano with its “Allegretto poco vivo” indication sets up the entrance of the violin with the primary melody of the movement; a descending arpeggiated flying spiccato figure followed by a syncopated rhythm. Beneath this melody is the energetic texture of the piano which references the tango rhythm of the previous dances. An example of this is found within the opening phrases of the violinist’s entrance:



Figure 15. *Tres Danzas para Violín y Piano*, “III. *Bulliciosa*,” mm. 5-8.

The second section of this dance takes a lighter turn from the riotous edge of the first section. Indicated “grazioso,” the syncopated rhythm in the melodic line serves as the motivic glue between the first and second sections. The piano part contains more references to the tango rhythm of “Frívola” and “Romántica” executed with both hands:

The image displays a musical score for the third dance, "Bulliciosa," from Prince's "Tres Danzas para Violín y Piano." It covers measures 19 through 22. The violin part (top staff) is marked "A tempo" and "grazioso," featuring double stops and a "ten." (tension) marking. The piano part (bottom staff) is also marked "A tempo" and "mf" (mezzo-forte).

Figure 16. *Tres Danzas para Violín y Piano*, “III. Bulliciosa,” mm. 19-22.

The technical demands on the violinist in the second section are reminiscent of “Frívola” and “Romántica” with the double-stop passage work. While the violin writing for “Frívola” and “Romántica” is lyrical and expressive, the use of double stops in “Bulliciosa” is more rambunctious and energetic in gesture. The violin cadenzas in Prince’s other two dances appear at the end of each dance’s respective first section in descending flourishes. This also occurs at the end of the first section in “Bulliciosa,” with additional arpeggios at the end of the second section. The carefree and boisterous character of “Bulliciosa” simmers into a “poco rallentando” for a brief moment, which then rebounds to its original tempo for the final G major cadence.

The melodic and rhythmic material outlined by both violin and piano in each of the dances are simple and not excessively repeated. “Frívola,” “Romántica,” and “Bulliciosa” are concise in structural length, duration, and thematic material. The content of each dance follows similar patterns in form; two sections of equal length divided by contrasting tonal centers and a clear distinction between primary and secondary themes. Rubato is essential for executing the appropriate stylistic interpretation of each section within these dances. Although Prince gave clear indications throughout his scores, rubato

by the performers will help enliven the rhythm, shape, color, timbre, and expressive qualities of the characters portrayed for each individual dance.

CHAPTER 5: CONCLUSION

This document is the detailed first study about the life and music of Samuel Máynez Prince. Despite the limited resources available, it has been possible to show that this largely forgotten composer had a strong musical presence within the cultural and political activities of central Mexican society during a pivotal time in this country's history. Prince's music not only depicts the musical and cultural taste of a nation highly influenced by the standards of the European tradition, but also serves to present the case of a composer, among many others, whose musical influence and performance was well received, lasting years beyond his formal instruction.

In addition to historical and biographical aspects of Prince's life, this paper includes the first musical analysis of Prince's works for violin and piano, as well as an edition with edits and suggestions on the interpretation and performance of the works provided by the researcher. Basic elements are consistent throughout the pieces, such as melodic lines and counter melodies in the violin line accompanied by dance rhythms and supportive harmonies in the piano part. Virtuoso flare found within the miniatures and dances allow for violinistic showmanship. Melodies are commonly built from thirds, sixths, scalar and arpeggio-like passages. Notwithstanding the simplicity of the musical material, the pieces personify a variety of sentiments including tenderness, joy, sweetness, and boisterous excitement. There are some technical difficulties in his scores, yet his music is easily accessible and enjoyable by performers and audiences. Amateur and professional musicians can find it stimulating to study and/or perform Prince's music.

It is hoped that this document awakens interest in present and future generations of musicians and violinists for Mexican violin music dating from this fairly recent era of Mexican nationalism and independence. The present works which include the rediscovery and recovery of two lullabies, one song, three character pieces, and three dances by Prince, will be of interest to ethnomusicologists and music historians who seek to fill in the gaps of forgotten Mexican composers of salon music of the early to mid-twentieth century.

This present and first edition of the recovered works for violin and piano will serve not only as a pedagogical tool for violinists, but also offer for the first time access to the music of the Mexican violinist and composer Samuel Máynez Prince.

CHAPTER 6: EDITION OF PRINCE’S RECOVERED WORKS FOR
VIOLIN AND PIANO

Critical Notes

This current edition is based on the manuscripts that belong to the personal archive of Samuel Cristóbal Máynez Champion. The end of each movement in the existing manuscript of *Tres Piezas para Violín y Piano* bears a signature and possible date of “Mex II – 48.”¹⁰³ It is likely that this specific work is not the original manuscript written in Prince’s hand, but in the hand of a musician colleague or family member of his. The number “48” may in my opinion be the year of 1948. Within the manuscript score of *Tres Danzas para Violín y Piano*, the second dance, “Romántica” contains inconsistencies in the written-out violin part in the hand of Prince in comparison to the violin part written above the piano line in the score.¹⁰⁴ I decided to include the passages from the written-out violin part instead of what was written in the score. The violin part was less faded (as opposed to the greater visual issues present in the manuscript score) and suggested a more compelling and active musical violin line than some of the parallel passages in the score. Completion dates of the works are largely unknown, due to disorganization of Prince’s music throughout his life.¹⁰⁵

The arrangement of the scores follows the organization of sets that were presented in chapter four of this document. Prince’s fingerings and bowings for the violinist

¹⁰³ Refer to Illustration 17 in Appendix C to view a photo of the signature on the manuscript.

¹⁰⁴ Refer to Illustration 18 in Appendix C to view the original writing in the manuscript.

¹⁰⁵ Refer to the interview with Samuel Cristóbal Máynez Champion in Appendix A of this document.

indicated in the manuscripts are included in my edition, along with my own fingering and bowing suggestions in parenthesis. Dynamics and articulation notes are my suggestions to help direct the pedagogy and performance of each piece. There are several discrepancies of pitch between the manuscript's piano and violin parts—the note changes indicated in the critical notes below create consistency of sonorities within the tonal centers of the works.

Each individual piece and movement (in the case of the *Tres Danzas* and *Tres Piezas*) is no longer than five minutes in length and therefore can stand alone as background music for social gatherings, as was common throughout Mexico in Prince's era. The works can also be supplemented for recital programs. The complete works can be performed as a whole set to show Prince's style through the context of these diverse miniatures for violin and piano.

Abbreviations

m. Measure

mm. Measures

R.H. Right Hand

L.H. Left Hand

Tres Piezas para Violín y Piano

I. “Andante”

Enérgico grazioso

m. 5 move tempo forward

mm. 5-8 violin executes in first position, for a brighter color. Fingering suggestion in violin part

m. 8 slur grace notes through both sixteenth notes in violin part

mm. 10-11 fingering suggestion 4-2 instead of 4-4 in violin part

m. 15 slur the first beat in the violin part

m. 20 F-sharp in piano R.H. to create V7 harmony

m. 21 a tempo

m. 24 slur grace notes through both sixteenth notes in violin part

m. 28 breath mark before *cantabile*

Cantabile

m. 29 pull tempo back to *Andante* tempo

m. 43 collé bowing near frog for all sixteenth notes in violin part

m. 44 harmonic on IV string, fingering suggestion of 2 in violin part

Tempo I (Enérgico)

m. 45 move tempo forward (*Enérgico tempo*), violin executes passage in first position

m. 48 slur grace notes through both sixteenth notes in violin part

mm. 50-51 fingering suggestion 4-2 instead of 4-4 in violin part

m. 55 slur the first beat in the violin part

m. 60 F-sharp in piano R.H. to create V7 harmony

m. 64 slur grace notes through both sixteenth notes in violin part

mm. 66-67 fingering suggestion 4-2 instead of 4-4 in violin part

Risoluto

m. 69 bold character, deliberate tempo pulled back, not too much

m. 78 separate bows in printed slurred staccato indication for violin

Tempo I (Enérgico)

m. 88 slur grace notes through both sixteenth notes in violin part

mm. 90-91 fingering suggestion of 4-2 instead of 4-4 in violin part

Meno

mm. 94-96 fingering suggestion in violin part

m. 96 bowing suggestion of up-bow then down-bow, fingering suggestion of 2 on IV

string harmonic in violin part

II. “Cuasi vals”

Gracioso

m. 5 “*Gracioso*” for violin part

mm. 5-6 at the frog, collé up bows only in violin part, fingering suggestion in violin part

mm. 7-10 fingering suggestion in violin part

mm. 16-20 bowing/articulation suggestion in violin part

m. 17 sustain lower G in violin part with the A

mm. 22-23 fingering suggestion in violin part

m. 25 a tempo

m. 37 sustain G with A in violin part

m. 41 beat three in violin part, editor suggests top note is a G-natural, instead of A-natural.

Ligero

m. 45 “*Ligero*” for violin part

mm. 49-50 A-flats in violin part

mm. 55-58 fingering and bowing suggestions in violin part

m. 61 B-natural in lower note of violin line

Meno

m. 70 “*Meno*” in violin part

mm. 70-75 fingering and bowing suggestions in violin part

mm. 78-80 fingering and bowing suggestions in violin part

m. 85 bowing suggestion in violin part

Ligero

m. 88 “*Ligero*” in violin and piano parts

mm. 92-93 A-flats in violin and piano parts

Tempo I (Grazioso)

m. 111 ritardando in violin and piano parts

m. 112 tenutos over eighth notes in violin part

m. 113 accelerando to “a tempo” in m. 114

m. 124 sustain G with A in violin part

mm. 129-130 fingering suggestion in violin part

m. 130 “calando” in violin part

m. 133 a tempo

m. 135 a tempo

m. 141 a tempo

m. 144 sustain G with A in violin part

III. “Allegro con brio”

m. 4 open “E” in violin part

m. 9 F-natural in violin part

m. 13 F-natural in violin part

m. 16 C-natural in piano L.H.

Meno

m. 25 “*Meno*” in violin part, *piano* in both parts

mm. 33-35 violin part, II string only

m. 40 bowing suggestion in violin part

mm. 41-42 violin part, I string only

A tempo

m. 52 open “E” in violin part

m. 57 F-natural in violin part

m. 61 F-natural in violin part

Meno, cantabile

m. 69 a tempo in violin and piano parts

mm. 73-88 fingering suggestion in violin part

m. 88 breath mark at end of the bar for violin and piano parts

A tempo

m. 92 open “E” in violin part

- m. 95 E-natural in upper notes of piano L.H.
- m. 97 F-natural in violin part
- m. 100 F-natural in violin part
- m. 101 bowing and fingering suggestion in violin part, II string only

Canción de Cuna

- mm. 9-12 fingering suggestion in violin part
- mm. 18-24 fingering and bowing suggestions in violin part
- m. 25 place repeat at the beginning of this bar
- m. 34 beat six in violin, lower note is B-natural, not C-natural
- mm. 37-45 fingering and bowing suggestions in violin part

Canción ("Song" for Voice or Violin)

- m. 6 beat three, manuscript indicates B-flat and F-natural double stop, editor suggests B-flat and D-natural double stop for more body to the chord
- mm. 6-18 bowing and fingering suggestions in violin part
- m. 12 Editor suggests changing beat two double-stop in violin from C-sharp to B-natural.
- m. 14 same as m. 6, noted above
- mm. 21-25 fingering suggestion in violin part
- mm. 25-29 bring dynamic down gradually to C major cadence. *Forte* on third beat of m. 29

- m. 37 B-flat in piano part, beat three

Berceuse para Violín o Cello

- mm. 5-6 violin executes on III string
- m. 9 bowing suggestion in violin part

mm. 11-13 fingering suggestion in violin part, executes on III and IV strings

m. 19 move “a tempo” to this bar from m. 18

m. 21 bowing suggestion in violin part

m. 27 manuscript indicates *piano*, editor suggests *forte*

m. 33 bowing suggestion in violin part

m. 35 tenuto markings under eighth notes in the violin part

m. 37 tenuto markings under eighth notes in the violin part

m. 39 slur last two beats of eighth notes, two per bow in violin part

m. 46 fingering suggestion in violin part

Tres Danzas para Violín y Piano

Danza I: “Frívola (Dance No. 1: “Frivolous”)

Allegretto

mm. 5-12 *mf* for violin part

mm. 5-6 fingering suggestion in violin part

m. 8 separate détaché bowing in triplets in violin part

mm. 11-12 bowing suggestion in violin part

mm. 17-18 fingering suggestion in violin part

m. 28 bowing suggestion in violin cadenza

mm. 29-34 violin executes on IV string only, fingering suggestion in violin part

m. 35 bowing suggestion in violin part

m. 36 slur last two triplets with an up-bow in violin part

mm. 37-41 violin executes on IV string only, fingering suggestion in violin part

m. 42 fingering suggestion in violin part

m. 44 bowing suggestion in violin part

mm. 45-50 fingering suggestion in violin part

m. 51 bowing suggestion in violin part

mm. 53-58 fingering and bowing suggestions in violin part

mm. 59-60 change all C-naturals to C-sharp to create A major cadence

m. 60 artificial harmonic in second beat of violin part

“Danza II: Romántica (Dance No. 2: “Romantic”)

Moderato

mm. 1-16 *mf* for violin part

mm. 1-7 bowing and fingering suggestions in violin part

mm. 13-14 fingering suggestion in violin part

mm. 17-18 melodic/note changes of triplet eighths to sixteenth notes in violin part¹⁰⁶

m. 18 “a tempo” for both violin and piano parts

mm. 21-25 bowing and fingering suggestions in violin part

mm. 25-26 melodic/note changes in violin part from manuscript¹⁰⁷

mm. 27-30 bowing suggestion in violin part

mm. 32-34 melodic/note changes in violin part from manuscript¹⁰⁸

¹⁰⁶ Refer to Illustration 18 in Appendix C to compare differences in the violin melody from the composer’s manuscript.

¹⁰⁷ Ibid.

¹⁰⁸ Ibid.

“Danza III: Bulliciosa (Dance No. 3: “Raucous”)”

Allegretto poco vivo

m. 5 *forte* for violin part

mm. 5-8 bowing suggestion in violin part, flying spiccato articulation

mm. 14-16 fingering suggestion in violin part

Grazioso

mm. 19-25 fingering suggestion in violin part

mm. 35-39 ad lib in violin part

I.

Samuel Maynez Prince

The musical score is for a piece in 2/4 time, key of B-flat major. It features a Violin and Piano accompaniment. The score is divided into four systems, each with a Violin (Vln.) and Piano (Pno.) part. The first system (measures 1-6) is marked *Andante*. The Violin part begins with a whole rest, followed by a melodic line starting in measure 5. The Piano part provides harmonic support with chords and moving lines. The second system (measures 7-12) continues the *Andante* tempo. The Violin part has a *V* marking above measure 10. The Piano part has dynamic markings *p* and *mf*. The third system (measures 13-18) is marked *Enérgico, grazioso*. The Violin part has a *f* marking at measure 13 and a *pp* marking at measure 17. The Piano part has a *f* marking at measure 13 and a *pp* marking at measure 17. The fourth system (measures 19-20) includes tempo changes: *rall.* at measure 19, *A tempo* at measure 20, and *f* at measure 20. The Violin part has a *V* marking above measure 20. The Piano part has a *p* marking at measure 19 and a *mf* marking at measure 20.

2

25

Vln. *(cantabile, slower)*
p *f*

Pno. *mf*
(cantabile, slower)

31

Vln. *rall.* *A tempo* *rall.*
p *mf*

Pno. *rall.* *A tempo* *rall.*
p *p* *f* *p* *f*

37

Ligero, cerca del Talón

Vln. *m.g.* *m.g.* *m.g.*

Pno. *m.g.*

42

Enérgico
 1 string

Vln. *f*

Pno. *m.g.* *p*

49 3

Vln. *f*

Pno. *mf* *p* *f*

55 *rall.*

Vln. *pp* *rall.*

Pno. *pp* *rall.*

61 **Enérgico**

Vln. *f*

Pno. *mf*

67 *Risoluto*

Vln. *f*

Pno. *p* *f*

4

73

Vln. *f* *ff*

Pno. *ff*

79

Vln. *p* *rall.*

Pno. *f* *rall.*

85 **Enérgico**

Vln. *f*

Pno. *mf* *p*

91 *rall.* *Meno* *rall.*

Vln. *p* *pp*

Pno. *p* *Meno* *rall.* *p* *pp*

II

Violin *Cuasi vals* **rall.** *Gracioso* **rall.** Samuel Máñez Prince

Piano *f* **rall.** *Gracioso* **rall.**

7 **A tempo** *sim.* **rall.**

Vln. **A tempo** *sim.* **rall.**

Pno. **A tempo** **rall.**

13 **A tempo** **rall.** (i)

Vln. **A tempo** **rall.** (i)

Pno. **A tempo** **rall.**

2

19

Vln. *rall.* *pizz.*

Pno. *rall.* *rall.*

25

Vln. *A tempo* *rall.* *A tempo*

Pno. *A tempo* *rall.* *A tempo*

arco *p*

31

Vln. *rall.* *A tempo*

Pno. *rall.* *A tempo*

37

Vln.

Pno.

43 *Ligero*
Vln. *p*
Pno. *f* *Ligero* *p*

49 *meno pp*
Vln. *meno pp*
Pno. *meno pp*

55
Vln.
Pno.

61 *rall.*
Vln. *rall.*
Pno. *rall.*

4

67

Vln. *Salta al. ♩* **A tempo**

Pno. *Salta al. ♩* **A tempo**
Meno

73

Vln.

Pno.

78

Vln.

Pno.

84

Vln. 1. **rall.** 2. *(Ligero)*

Pno. 1. **rall.** 2. *(Ligero)*

90 *V* *meno pp* 5

96

102 *V*

108 *rit.* *pizz.* *arco* *accel. to tempo*
rit. *accel. to tempo*

6

114 **A tempo**

Vln.

Pno. **A tempo**

120

Vln.

Pno.

126

Vln.

Pno.

132

Vln. **A tempo** **rall.** **A tempo**

Pno. **A tempo** **rall.** **A tempo**

138 *rall.* *A tempo* 7

Vln.

Pno.

143

Vln.

Pno.

148 *f*

Vln.

Pno.

III

Samuel Máynez Prince

Violin *Allegro con brio*
f

Piano *Allegro con brio*
f

7 *opt. II string*
pp

Pno. *pp*

13 *f*

Pno. *f*

19 *V*

Pno.

2

25 **Meno**

Vln. *p*

Pno. **Meno** *p*

31 **rall.** *ten.* **accel. a tempo**

Vln. *(1)* *II*

Pno. **rall.** *ten.* **accel. a tempo** *p*

37

Vln. *p*

Pno. *p*

43 **rall. Pesante**

Vln. *V*

Pno. **rall. Pesante**

49 **A tempo**

Vln.

Pno. **A tempo**

55

Vln.

Pno.

61 **rall.** **Meno, cantabile**

Vln.

Pno. **rall.** **Meno, cantabile**

67 **rall.** **A tempo** **rall.**

Vln.

Pno. **rall.** **A tempo** **rall.**

97

Vln. *pp*

Pno. *pp*

103

Vln. *f* pizz.

Pno. *f*

Canción de Cuna

para mi amado nietecito Samuel Cristóbal en su primer mes de vida

Samuel Máñez Prince

Tempo de Barcarola
Moderato

Violin

Piano *mf*

6 **Molto Cantabile**

Vln. *p*

Pno. *p*

11

Vln. *p* *mf* *p*

Pno.

2

Vln. *cresc.* *rit.* *f*

Pno. *rit.* *f*

Vln. *rit.* *f*

Pno. *rit.* *f*

Vln. *p*

Pno. *p*

Vln. *p*

Pno. *p*

37

Vln. *f*

Pno. *f*

41

Vln. *Meno* *pp* *molto rall.*

Pno. *Meno* *pp* *mf* *pp* *molto rall.*

Canción

Para Canto o Violín y Piano

Samuel Máñez Prince

Violin

Andante con moto ***f*** poco rall. A tempo *p*

Piano

Andante con moto ***f*** poco rall. A tempo *p*

Vln.

Pno.

Vln.

Pno.

Ten.

2

19 *poco rall.* *f* *Fin.* *poco movido* *f*

Vln.

poco rall. *Fin.* *poco movido*

Pno. *rall.* *Ten.* *poco stacc.*

25 *poco rall.* *mf* *mp* *p* *poco rall.*

Vln.

poco rall. *rall.*

Pno.

29 *poco movido* *f* *p*

Vln. (V)

poco movido

Pno.

34 *rall.* *meno* *pp* *A tempo* *D.S. al fin.*

Vln.

rall. *pp* *A tempo* *f* *D.S. al fin.*

Pno.

Berceuse

Samuel Máynez Prince

Andante cantabile.

Violin

p dolce

Piano

p

6

Vln.

cres. *ten.* *p* *rit.* *a tempo*

Pno.

cres. *ten.* *p* *a tempo*

11

Vln.

mf *cres.* *f*

Pno.

mf espress. *cres.* *f*

16

Vln.

rit. *ten.* *p* *A tempo*

Pno.

ten. *p* *rit.* *A tempo*

The score is written for Violin and Piano. It begins with a tempo marking of 'Andante cantabile.' and a dynamic of 'p dolce' for the violin. The piano part starts with a dynamic of 'p'. The score is divided into systems. The first system covers measures 1-5. The second system covers measures 6-10, with tempo changes from 'cres.' to 'a tempo' and dynamics from 'p' to 'ten.' and 'rit.'. The third system covers measures 11-15, with dynamics from 'mf' to 'f' and a 'cres.' marking. The fourth system covers measures 16-20, with tempo changes from 'rit.' to 'A tempo' and dynamics from 'p' to 'ten.' and 'p'.

2

21

Vln. *cresc.* *f* *apassionatto* *rit.* . . .

Pno. *cresc.* *f* *apassionatto* *meno f rit.* . . .

26

Vln. *marcato* *f dolce* *cresc.*

Pno. *f* *molto rit.* *A tempo*

31

Vln. *p* *ten.* *rit.* *A tempo*

Pno. *cresc.* *p* *rit.* *A tempo*

36

Vln. *cresc.* *f* *f con fuoco*

Pno. *cresc.* *f* *f con fuoco*

41 rit. A tempo

Vln. *dim.*

Pno. *dolce* *ten.*

46 poco accel. rit. *p* *pp*

Pno. poco accel. rit. *pp* *pp*

Frívola

Danza I

Samuel Máñez Prince

Violin

Allegretto poco rit. A tempo *Con brio*

Piano

Allegretto poco rit. *ten.* A tempo

p *mf*

Vln.

poco rit.

Pno.

poco rit.

Vln.

A tempo

Pno.

A tempo

43

Vln. *ampleo*

Pno. *f*

48

Vln. *p* *ten.*

Pno. *f*

53

Vln.

Pno.

57

Vln. *rall.* *A tempo*

Pno. *rall.* *A tempo*

Romántica

Danza II

Samuel Máynez Prince

Moderato

Violin

Piano

Violin part (measures 1-5): Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The music features a melodic line with triplets and slurs. Fingerings are indicated with numbers 1-4. A 'V' (vibrato) marking is present above the first measure. The piano part (measures 1-5): Treble and bass clefs, same key signature and time signature. It consists of a harmonic accompaniment with chords and moving bass lines.

6

Vln.

Pno.

Violin part (measures 6-10): Continuation of the melodic line with triplets and slurs. Fingerings and vibrato markings are present. The piano part (measures 6-10): Continuation of the harmonic accompaniment, featuring a prominent fifth finger (5) in the right hand.

11

Vln.

Pno.

Violin part (measures 11-15): Continuation of the melodic line, ending with a trill and a fermata. The piano part (measures 11-15): Continuation of the harmonic accompaniment, ending with a fermata. Dynamics markings include 'ten.' (tension) and 'f' (forte).

2

16 *Espressivo* **rall. A tempo** **poco rall.** **A tempo**

Vln. *pp* *p* *f* *p*

Pno. *pp* *p* *f* *p*

21 **rall.** **rall.**

Vln. *p* *f* *p* *p*

Pno. *p* *f* *p* *p*

26 **A tempo** **poco rall.** **A tempo** **rit.**

Vln. *f* *f* *f* *f*

Pno. **A tempo** **poco rall.** **A tempo** **rit.**

Vln. *f* *f* *f* *f*

Pno. *f* *f* *f* *f*

31 **Vivo** **Vivo** *pizz.*

Vln. *f* *f* *f* *f*

Pno. *m.D.* *m.l.* *f* *pesante*

Bulliciosa

Danza III

Samuel Máynez Prince

Allegretto poco vivo **poco rit.** **A tempo**

Violin

Allegretto poco vivo **poco rit.** **A tempo**

Piano

7

Vln.

Pno.

13 **poco accel.** **poco rit.**

poco accel. **poco rit.**

Pno.

2

19 **A tempo**

Vln. *grazioso*

Pno. **A tempo** *mf*

25

Vln. *ten.* **poco rall.**

Pno. **poco rall.**

31

Vln. *ten.* **poco rall.**

Pno. **poco rall.**

36

Vln. *ten.* **A tempo**

Pno. *ten.* **A tempo**

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APPENDIX A

INTERVIEW WITH DR. SAMUEL CRISTÓBAL MÁYNEZ CHAMPION

FEBRUARY 2016

Excerpts from an Interview with Dr. Samuel Cristóbal Máynez Champion given by
Spencer Arvin Ekenes (in Dr. Máynez Champion's home in Mexico City, Mexico,
February 05, 2016)¹⁰⁹

SAE: Mi nombre es Spencer Ekenes y estoy aquí con el Doctor Samuel Cristóbal Máynez Champion, y la fecha es el 5 de febrero 2016, y la hora son las seis de la tarde. Estamos aquí en la casa de Samuel Máynez Champion en la Ciudad de México. Bueno, pues gracias...

SMC: Gracias a ti, Spencer.

SAE: Gracias por ayudarme sobre las materiales y todo acerca de tu abuelo. Pues, Samuel [Cristóbal] es el nieto del sujeto de este papel o tesis, y él se llama Samuel Máynez Prince. ¿Qué me puedes contar de la vida musical de tu abuelo, de lo que tú sabes de la familia [de él], historias, fechas si sabes, cuándo empezó clases de música, y cuándo empezó su carrera?

SMC: Bueno, nació en la familia musical de su madre, la pianista Margarita Prince, origen es Irlandés. Ella se casó con Eduardo Máynez; criaron una familia en Parras de la Fuente, Coahuila. Fueron, me parece qué... 8 o 9 hijos más o menos, y a todos les enseñó a tocar un instrumento, ella. Bueno, mi abuelo, por qué escogió a tocar violín, yo no lo sé, pero fue su instrumento de lección. Hay fotos donde se le ve tocando, una foto familiar y [él] ha de tener unos doce años [de edad] y se ve con el violín.¹¹⁰ De qué edad se empezó,

¹⁰⁹ The audio recording of this interview exists in digital format, as well as in CD audio format. The copies of the recorded interview are located in the personal archives of the author of this document.

¹¹⁰ Refer to Illustration 2 on page 19 of this document to view the photo of the Máynez Prince family.

yo no lo sé, pero bueno. Parece que fue muy precosa con la música; que antes de hablar, solfeaba. También empezó a tocar el piano. Dónde aprendió el piano de actualidad, yo no lo sé, a lo mejor con su mamá. En algún momento, que ignoro la fecha, dejó Coahuila y se vino al Distrito Federal.

SAE: ¿Y eso fue cómo niño?

SMC: No, ya adolescente, ya adolescente. Debe ser de los principios del siglo XX...digamos de los diecisiete o dieciocho años, probablemente 1904, más, yo supongo. Aquí, no, al creo que tuvo un filial en la escuela—creo. Tomó clases con José Rocabruna¹¹¹ que era pianista que fundó la orquesta de la Universidad, junto con José Vásquez.

SAE: Okay.

SMC: Pero es que ¡era buen violinista! Junto con Rocabruna, había hecho tenido su juventud con Casals,¹¹² y creo que con Granados¹¹³ en Barcelona.¹¹⁴ Entonces tomó clases con ella de una manera, y también con un coterráneo de él, de Parras, Coahuila también; Pedro Valdés Fraga.¹¹⁵ Todo esto lo sé porque hay una partitura dedicada por Fraga de parte de mi abuelo. Y dice algo así como, “para mi querido discípulo,” o algo así. Entonces aquí se quedó (viviendo) bien en México. Empezó su vida profesional

¹¹¹ José Rocabruna (1879-1957) was a renowned Spanish violinist who taught in Mexico until his death.

¹¹² Pablo Casals (1876-1973) was a world-renowned Spanish cellist and conductor.

¹¹³ Enrique Granados (1867-1916) was a world-renowned Spanish pianist and composer.

¹¹⁴ Barcelona, Spain.

¹¹⁵ Pedro Valdés Fraga (1872-1939) was a Mexican composer and pedagogue.

tocando tanto; formó un quinteto de cuerdas que tocaban en el Café Colón que es un café importante en una avenida del nombre Reforma, y empezó a tocar en las orquestas.

SAE: Okay.

SMC: Entonces digamos en el papel, de cómo solista, creo que llegó a tocar en una a que otra vez, pero, no era de esas,¹¹⁶ pero eso no fue su camino [de él]. Más bien, era de vivir de la música para mantener a la familia. Se casó en 1917, con una mujer de Zacatecas, y se casaron en Torreón, [Coahuila]. O sea, regresa él del D.F. a Torreón—y por qué eso, lo ignoro, pero bueno. En Torreón se casa ahí supongo que arregló un trabajo, a un orquesta, o algo...ahí están unos años cuando nacieron los primeros dos hijos. Una hija, Aurora, y el único hijo varón, mi padre, Samuel Máynez Puente.

SAE: Ah, okay.

SMC: Están ahí supongo hasta 1920 o 1921. Del [19]21 llegan acá al D.F. Y de aquí, estuvo al resto de su vida. Aquí tiene...es fundador desde el 1936 de la Orquesta Filarmónica de la Universidad. Se convierte en la FUNAM, y también trabajó en la Sinfónica de México [y] hay programas, digamos, primera de la Sinfónica de México.

SAE: Sí.

SMC: Y luego [de] la Universidad hasta el 1953, tenemos [algunas] programas. Entonces desde 70 años o 68 años, más o menos. Por ahí...empezó a perder el oído.

SAE: Oh, okay

SMC: Ese fue un dato, que empezó a perder el oído. Y ¿qué más? Compuso para uso personal y para la familia, entonces las piezas de violín, muchas las tocaba él y con su quinteto, supongo. Y otras para sus nietos. A mí, me tocó una canción de cuna, cuando yo

¹¹⁶ From the family archives of Samuel Cristóbal Máynez Champion.

tenía un mes de nacido. Y ¿qué más? Bueno, no tuvo reconocí...digamos que no brilló en el ambiente público, pero brilló en el ambiente íntimo. ¿Por qué? Bueno, pues eran... Se sentaron al piano para improvisar. Después fue amigo de un compositor de Baja California—ciego. Alejandro Mesa León, y no había aprendido música con braille, entonces se juntaron en las tardes para que mi abuelo (cuando él, Alejandro, se sentaba al piano en las tardes) las escribía [Prince] las canciones de él.

SAE: Sí.

SMC: Entonces más de eso, no sé. Lo ignoro.

SAE: ¿Cuándo empezó la Orquesta de la Universidad del UNAM? Él dejó de tocar en la Orquesta Sinfónica de México, y hasta la fecha, ahora ¿no sabemos si él tocaba con la Sinfónica Nacional de México, o no?

SMC: Bueno, la Sinfónica de México, digamos, es el antecedente de la Sinfónica Nacional. ¡Sí, sí, [él] tocó ahí!

SAE: ¡Ah! Okay.

SMC: Porque es el antecedente, luego se cambió de nombre, pero esa nombre [de la orquesta] era la misma.

SAE: Ah okay, [los dos] son la misma [orquesta] entonces.

SMC: La misma y una división—porque se pelearon con Carlos Chávez, entonces él fundó la Facultad de Música de la UNAM.¹¹⁷ Carlos Chávez no estaba de acuerdo. Se hace la escuela, y se hace la orquesta, y bueno, una disidencia—y mi abuelo fue uno de los disidentes de la Universidad porque bueno, no sé si fue lo mejor, más bien él era

¹¹⁷ La Facultad de Música de la Universidad Nacional Autónoma de México was an organization created by Carlos Chávez (1899-1978) in Mexico City.

antipático con el Carlos Chávez, como a la mayoría. Era un pedante, era mal director [Chávez], era un tipo cuestionable.

SAE: ¿Sí?

SMC: Mal músico, de director, más, que era pésimo.

SAE: Okay. ¿Entonces tu abuelo sí fue uno de los primeros del principio de la Orquesta de México, porque sí se fundó con [otros] músicos?

SME: Sí, claro.

SAE: Luego se fue [para tocar con] la orquesta de la universidad. Entonces, tú me hablaste (ahorita) acerca de las obras de él, un poquito. No sé si tu sabes cómo él las escribía, más fue, como había, influencias de él de la cultura; de cantantes, o algo así, de otros músicos. ¿O nada más todo fue original?

SMC: Podemos decir de lo corriente de “Romanticismo Musical Mexicana.” Es un Romanticismo muy tardillo, porque estamos hablando de los principios del siglo XX, cuando ya estaba [el Romanticismo] pero [estuvo] así, componiendo aquí en México. Tardeó mucho el Romántico [a México] si podía decirlo. Sí, sé que aquí a México vino, por ejemplo, Sarasate, vino Kreisler, bueno, ¡vinieron muchos! y él tenía una especial admiración por Fritz Kreisler.

SAE: ¡Ah, okay!

SMC: Entonces bueno, ahí debía ver una influencia a cuanto a la manera de tocar [las obras de mi abuelo]. No hay ninguna relación de mi abuelo, pero de manera de tocar, pero [ya] sabes ésta música es como música de salón—es más o menos por ahí, por ser corte.

SAE: Entonces Kreisler fue una violinista que tocó así, como muy romántica y tomaba mucho tiempo con las frases musicales y todo así...

SMC: Muchos glisandos, portamentos...

SAE: Sí, y todo eso.

SAE: Entonces así es el estilo de las obras del violín de tu abuelo. He visto con las obras [de él] que hay tres danzas, tres piezas [características], y luego hay una canción, y la “Canción de Cuna,” y también el “Berceuse.” Entonces éstas tres [separadas] son como canciones – podemos decir. Lo que también me llama la atención, son los nombres de las danzas, y pues, quiero clarificar lo que significan esos nombres. Entonces la primera se llama “Frívola.” Y ¿qué me puedes decir acerca de “Frívola”? ¿Qué es una Frívola?

SMC: ¡Una Frivolita!

SAE: (se da risa).

SMC: Frívolo. Es algo que digamos que es superficial, algo no cursi, pero digamos que es algo así. Una gente frívola son personas que les interesen las cosas mundanas, digamos. La música de algo frívolo pues es algo... ¡sí, (así) de salón! Para que la gente se divierta...

SAE: Qué se aprovechen de la vida...

SMC: ¡Sí, sí! El gusto de vivir, sin cuestionar a nada.

SAE: Entonces nada más es un título de decirlo así—esto no es una “forma” de danza.

SMC: No, no, no.

SAE: Entonces las tres son así, por ejemplo, la segunda es “Romántica,” entonces tiene ese sentido de que es una danza romántica, como íntima...

SMC: Sí.

SAE: Bueno, y...

SAE/SMC: ¡Bulliciosa! (Los dos se hacen risa).

SMC: Sí, es algo que tiene que hacer ruido. O sea, más cuando uno está con mucha gente, hay mucho bullicio. Pues una danza bulliciosa, digamos pues, que sería para... pues ¡sí! ¡Para un restaurant!

SAE: ¡Ah!

SMC: ¡Sí! Por ahí, y según yo, creo, digo yo. Es que los manuscritos no tienen fechas. No he visto ninguno de ellos. Pues era bastante desordenado, mi abuelo.

SAE: (risa) Sí, okay.

SMC: Digamos que a él, no le importaba. Y luego tiene muchas versiones y cambios, y...

SAE: Bueno, yo veo una fecha con...

SMC: ¡Con la mía! Con mi “Canción de Cuna,” sí... [de los demás], no sabemos de las fechas. Podemos deducir, que, empezó a componer, digamos, la primera composición que hay de él [de las otras obras] con una fecha fijaba, es de 1916.

SAE: Oh, okay.

SMC: Y es una tema para un gallo, una serenata que él llevó, con una señora con la que se casó. Esto es la primera que hay, con fecha. Bueno, si empezó de componer desde antes, no lo sé. A lo mejor, no quedó nada, o a lo mejor sí, no lo sé. Porque además... esto es lo que hay, esto es lo que tengo. Digamos, cuando mi abuelo muere, sus papeles se quedan aparentemente con la viuda, mi abuela.

SAE: Sí, claro.

SMC: Mi abuela se iba a vivir a temporadas con una hija, por temporadas con otra, entonces, va, yendo en casa a casa. En ese entonces, [entre] mudanzas, se pueden haber perdido cosas. Dónde se murió, fue en casa de mis papás. Entonces digamos que así estaban las cosas con todo de su mundo—de su matrimonio. Entonces ahí quedó, esa música, ese archivero, que es lo que yo tengo aquí. Pero, a lo mejor, hay más música, ¡no lo sé! Con otras tías que no pudimos averiguar, pero si pasamos con lo que yo tengo, entonces la primera composición era de 1916, por ahí. Y yo creo que estaba muy ocupado entre cinco hijos. Pues tenía que trabajar en la sinfónica, y luego era pagador también de la Sinfónica de México para mantener su sueldo, y también tenía que tocar en misas, tenía que hacer sus “gigs” y “huesos” por todos lados para darle de comer a los hijos.

SAE: Sí.

SMC: Entonces que no tenía mucho tiempo de presentarse a escribir y a componer, como que la composición, yo creo que se da, al final de su vida, cuando tenía más tiempo, supongo yo.

SAE: Bueno, con sus “gigs” o “huesos,” ¿tocó sus canciones, sus obras que escribió él? Lo que compuso.

SMC: Supongo, pero no tenemos los datos.

SAE: Y había más gente que conocía estas obras, o ¿nada más [fue] la familia?

SMC: Pues a lo mejor, bueno, a la familia, supongo que sí, pero a la familia no le importaba lo que hacía su padre.

SAE: ¡A poco!

SMC: No lo respetaban cómo músico.

SAE: Oh...okay.

SMC: Entonces la familia, no creo, que le importaba mucho.

SAE: ¿Y eso?

SMC: De hecho, no sé si les tocaba, pero les componía a ellos y se les tocaba, pero ¡no sé!

SAE: Ah, okay.

SMC: Porque en el caso de mi “Canción de Cuna,” yo, según dice mi mamá, llegó [Prince] un día a la casa con la partitura. Se la dio a mi mamá, cuando yo tuve un mes de nacido. Pero no llegó [él] con el violín para tocármela.

SAE: Nada más [te] dio...

SMC: ¡Salió la partitura!

SAE: ¿Entonces a lo mejor hizo algo así con todos sus nietos?

SMC: Pues sí, porque a nadie le interesaba su...pero ¡no lo sé! O sea, sí, te digo que había limitaciones económicas. Había, no miseria, pero había, digamos, pues no le ahorrara su dinero.

SAE: Sí.

SMC: Entonces el culpable, la responsable...era la música, o era el abuelo, por ser músico.

SAE: Ah, sí, entiendo.

SMC: Entonces por eso, quisieron que nadie [de la familia] se dedicara a la música para estudiar y tener una carrera seria, que fuera médico. Entonces bueno. No creo que familia allá lo conoció. Le importaba, a lo mejor, a la señora para saber a quién era. No creo que era así que una acompañaba al padre al Café Colón, donde tocaba. Para tocar sus obras—

no creo. Era su trabajo. Entonces quién sabe [entre] las colegas. Las colegas habían de conocerlos.

SAE: Ah, Okay.

SMC: De su música, en el círculo de música. Y sí, tenían respeto, del género, eso sí le llegaron esas voces – que era un hombre muy caballeroso, muy amable, y pues un caballero, que era buen músico, pero sí, bueno ¡podía sentarse al piano e improvisar!

SAE: Sí.

SMC: Mi papa cuenta eso...que se acuerda de tardes sentadas cuando tocaba mi abuelo al sentarse al piano para improvisar. Entonces, había talento particular. Ya que me acuerdo, Pedro de Fraga, que tiene piezas Mexicanas de salón, o sea, digamos a que se entró, pudo entrar ahí. Estaba en el aire a componer música romántica para violín [o piano].

SAE: Tal vez fue un periodo de tiempo cuando los músicos estaban...

SMC: Sí, sí.

SAE: Wow, okay. Muy bien. Entonces de las familiares de él, ¿tú eres el único que es músico, de profesión?

SMC: De profesión, sí. Digamos en la línea directa, tuvo cinco hijos. Cuatro hijas y un varón. De las hijas, una suicidó. Quedaron tres—una tuvo un hijo que murió, y son [los otros] dos que tuvieron hijos. Ana Piñó, que no pudimos localizar, que sí, tomó clases de violín...y luego, la familia de Julio, que fueron cuatro...y a música, a ninguna le interesó. Entonces de los nietos, yo fui el único.

SAE: Oh wow— ¡él que tiene esta “Canción de Cuna”!

SMC: El que tengo la “Canción de Cuna,” sí.

SAE: De sus hermanos de él—ya hace muchos años, ¿todos empezaron de tocar piano?

SMC: Sí. Y un hermano chelista, y una hermana mandolonista. Tienes esa foto.

SAE: Sí.

SMC: En la foto, tú vas a ver la mandolina y la chelo, y una pianista, una hermana Margarita Prince, o sea, la hermana mayor—creo que fue una muy buena pianista. Ella se tocó en conciertos. Ella era una pianista seria.

SAE: Wow. Bueno. ¿Hay algo más que puedes contar o decir sobre las canciones, o de sus familiares que sería importante para éste proyecto [o investigación], que podemos poner en el documento?

SMC: Bueno podemos mencionar que a lo mejor puede hacer más obra en el archivo de Ana Piñó. Porque ahí vivió mi abuelo un tiempo con esa familia.

SAE: ¿Y ella tomó lecciones con él?

SMC: Ella tomó lecciones con él. Entonces, con ella a lo mejor, queda algo. Pero, nunca nos tomó la llamada, o sea, de ahí, no sabemos. Pero hay que citarlo. Todo eso es un reflejo de la memoria Mexicana...es una memoria trunca. No hay interés para la memoria o la preservación de historia. Entonces bueno...yo trato de estar bueno de conservar y preservar la memoria—y escribo, y bueno. Hay [algo más] que te puede ayudar, que te puede servir, para saber más de su carácter de él, como personaje.

SAE: Okay.

SMC: Tocaba en el Café Colón. El Café Colón era un lugar de postín, donde iba la aristocracia Mexicana.

SAE: ¿Qué es postín?

SMC: Postín, digamos—“lata” sociedad Mexicana.

SAE: Okay.

SMC: Ahí pues, era famoso, porque bueno, se comía bien e iban a unirse. Y bueno, había un quinteto de cuerdas que mi abuelo era el primer violín. Y en algún momento, se volvió el cliente del café y... de vuelta fue el presidente de México, pero decían el chacal, porque era un asesino—y fue él¹¹⁸ que mató a Madero.¹¹⁹ Asesinó a Madero en colaboración bajo la... Norte Americano que Madero quería hacer, digamos implementar nuevos planes de independencia económica y pues no le convenía el gobierno Norte Americano, entonces en colaboración con este hombre Victoriano Huerta,¹²⁰ asesinan a Madero. Madero era del mismo pueblo de mi abuelo, de Parras [de la Fuente], Coahuila.

SAE: A poco...

SMC: Había relación entre la familia, Máynez y este Madero. La casa Madero, de la familia, tuvo mucho dinero. Porque fundó la primera casa política Mexicana. Y alguno de los gerentes de la fábrica Madero, fue pariente de mi abuelo, Paulo Prince. Entonces

¹¹⁸ President Victoriano Huerta.

¹¹⁹ Francisco Ignacio Madero (1873-1913) was a Mexican politician who was born into a wealthy family in Parras de la Fuente, Coahuila, México. Madero became the 33rd president of Mexico in 1911 until his assassination in 1913. Madero was instrumental in initiating what is known as the Mexican Revolution. His advocacy for social justice and democracy won popularity among the majority of Mexican citizens leading up to his short-lived presidency.

¹²⁰ Victoriano Huerta (1850-1916) was a Mexican military officer under President Madero during the Mexican Revolution. Huerta led a group of anti-revolutionaries who assassinated President Madero during an event known as the “Ten Tragic Days.” Huerta succeeded Madero in the presidency of Mexico. His presidency lasted less time than that of his predecessor.

digamos que había relación. Entonces cuando asesinan a Madero, pues fue una tragedia para el país, y para mi abuelo en particular, porque era una persona [Madero] que le respectaba mucho. Entonces llega de pronto Victoriano Huerta, el asesino, al Café Colón. Y ahí pues se emborrachaba, y era un tipo infausto. Entonces cuenta la historia de los familiares, que un día Victoriano Huerta, pues a él ¡le gustaba la música, del quinteto! Pues que ahí, ¡despachaba como presidente con los del gobierno en el Café Colón— bebiendo!

SAE: ¡Ah, okay!

SAE/SMC: (Los dos se hacen risa).

SMC: Y que un día llegó [el presidente Huerta] de un regalo, un violín, que a lo mejor era un violín muy valioso, no sabemos. Y era un regalo para el quinteto – para el primer violín del quinteto. Entonces, al aparecer, llaman a mi abuelo para decirle que bueno— que el presidente le va a regalar un violín. Entonces mi abuelo tuvo las agallas de decirle al asesino, “él de manos del asesino, ¡no recibiré a nada!”

SAE: ¡Ah, wow!

SMC: Entonces de ahí, sacó la pistola para que lo asesinara. Pero por alguna razón estaba borracho, y se rieron. En fin, no pasó nada, pero bueno—éste [Prince] era un hombre de muchos principios.

SAE: Sí.

SMC: Y así se jugó la vida por principio. Entonces...después, tuvo unos violines, cuándo los compró, cuándo los obtuvo, yo no lo sé. Él tuvo tres violines que yo heredé. Uno de estos violines es que tú viste que es del siglo XVIII que es alemán, pero dice de Bergonzi, aunque no es Bergonzi. Esa era un violín con un sonido bonito. Éste violín hasta donde

yo sé, lo recibió después de haber sido benefactor de una viuda. Y mi abuelo, en algún momento de su vida, recibe una herencia, una de las hermanas se casó con un empresario que tuvo mucho dinero, que era, queda viuda, entonces se quería a ese marido. Entonces esta hermana, decide heredar la fortuna de uno de esos hermanos, entonces bueno, le tocó tener una cantidad que nunca haber tenido en toda su vida. Entonces con ese dinero, construyeron una casa, que fue una casa aquí cerca que se vendió y con lo que [obtuvo] se compró este apartamento.

SAE: Ah, sí.

SMC: Y bueno, pagó entierros, préstamos, Piñó le pidió dinero prestado para comprar un terreno, digamos. A todo el mundo le pidieron dinero, y a todo el mundo les dio dinero hasta que se le acabó. Pero uno de los miembros de la orquesta, no sé si era de la Sinfónica de México o la de la Universidad...se quedó para alisar el medio cuerpo. Ya no podía trabajar, y moría de hambre, entonces mi abuelo, pues despasaba la lana para que los ayudaba para que sobrevivieron— [ya] era un hombre muy grande. Al poco tiempo, el hombre muere, y (quedó) la viuda y dice entonces, “Samuel¹²¹ ¡éste violín es para usted!” Y él dijo que, “Pues no, señora, ¡éste violín era de su marido! De ninguna manera usted siga manteniéndolo, véndelo, haga lo que necesite.”

SAE: Ah, wow!

SMC: La señora no tenía hijos y al poco tiempo, mi abuelo sigue manteniendo a ella. Y al poco tiempo...el violín llega a sus manos. Entonces bueno, éste violín tiene una historia también.

SAE: ¡Y todavía lo tienes!

¹²¹ Samuel Máynez Puente, son of Samuel Máynez Prince.

SMC: Y yo lo tengo aquí, ¡claro! Tocó también, no sé cuándo, pero sé que llegó a tocar en la Orquesta Típica de la Ciudad de México. Una orquesta con—que se les dían de mariachis. Y tocaban con saltellos porque lo que él fundó, fue Miguel de la Tejada. Y eso debía de haber sido muy joven, y de ahí creo que se vino a los Estados Unidos. No tengo las programmas, pero bueno. De grupos, tocó con la Orquesta Típica de la Ciudad de México, la Sinfónica de México ya no la Sinfónica Nacional, y la Orquesta Sinfónica de la Universidad antes de que se convirtiera a la Filarmónica de la Universidad. Entonces tuvo tres orquestas y fue miembro de un quinteto, y después fue pagador de la Sinfónica de México.

SAE: ¿Qué es un pagador?

SMC: Un pagador digamos... [Uno] que llegaba las cuentas, o sea, él recibía la nómina y pagaba los músicos. De hecho, ¡mira! obviamente ¡hay más cosas! La programmas que tengo yo... Ya viste las programmas que tengo aquí, algunos se conservó mi papá, o quién sabe porque llegaron aquí. Digamos que él...yo sé que él tocó el Concierto de Bruch, por ejemplo, con la orquesta, no sé con cuál, por el desorden. Obviamente, ese programa lo ¡tiene que ser conservado—a fuerzas!

SAE: ¡Sí!

SMC: Entonces, en algún lugar, se quedó—o en casa de Ana Piñó, o en casa de Beatriz, si no lo rompieron...

SAE: Entonces ¿ha de existir en algún lado?

SMC: ¡A lo mejor ya no! pero existió, o sea, digamos que yo no lo tengo, pero debe haber más cosas.

SAE: ¿Has visto un programa que dice esto?

SMC: No, porque lo contaba una tía, que [él] se tocó el Concierto de Bruch. Y que no le convenía muy bien. Qué bueno—que tocó como solista con algún orquesta en algún momento. La Orquesta Típica de los Estados Unidos, tenía que haber programas, y se quedaron en un lado y yo no sé dónde. Entonces a lo mejor, la familia los tuvo, y no les importó y les tiró con papel viejo—no sabemos. Pues no podemos decir que es la obra completa del violín, o sea, son los que yo tengo aquí, podría haber más, es muy probable. Pero bueno, ¡contamos con éstas! Pues está abierto...tú estás iniciando una obra...no es una obra muy grande. Y básicamente, la mayoría de las [obras] de él son para piano que están ahí, en la misma historia...hay canciones, hay algunas cosas orquestadas, están las piezas del piano, y está una “Canción de Navidad” que sí, ganó un premio.

SAE: ¿De qué premio?

SMC: Premio de la Unión de Músicos Mexicanos de no sé qué...era de la Filarmónica de Mexicanos. Pues le dio un premio para mi abuelo por la “Canción de la Navidad.”

SAE: Voy a seguir con lo que tenemos de las piezas para violín y piano. A ver lo que pasa en el futuro—a lo mejor en algunas semanas o días, podemos recibir contacto de alguien que encontró algo más, pero por lo pronto, tenemos lo que tenemos.

SMC: Sí.

SAE: Y a lo mejor, es todo, pero no sabemos ahorita.

SMC: Está abierto.

SAE: Está abierto, bueno.

SAE: Bueno, ¿hay algo más que quieres decir? Hasta lo pronto, ya pregunté lo que me llamó la atención sobre las obras y también lo que me has dicho sobre él, de su vida desde los principios, hasta su muerte, y del violín. Tenemos evidencia de su obra entre las orquestas. Tenemos algunos programas. ¿Sí hay algo más?

SMC: El punto de vista del carácter. Había dos bandos. La esposa, que era una mujer muy adolescente, se quejaba con los hijos del marido, y era una mujer muy conflictiva. Y ella se quejaba mucho de él. Entonces, los hijos tomaban partido por ella...que era muy abúlico. Abúlico quiere decir que le faltaba carácter, que en las tardes prefería estar en batas y en la casa y se quedaba en bata al tocar el piano. Y entonces era un hombre de empresas. No lo respetaban. Lo estaban molestando siempre. [Decían] que le faltaba carácter, que era abúlico, que no tenía disciplina, y que no había hecho los estudios al fondo—que no había tomado una educación formal seria—le estaba molestando siempre sobre eso... Y también, pues, no era alcohólico, pero decían que [él] era “copóman.”

SAE: ¿Qué es eso, [copóman]?

SMC: O sea, que todos los días tenía que tomar su copa de “algo.” Todos los días tenía que tener algo de alcohol. Que era parte del músico general en esa época—la bebida era cotidiana, pues. Que tenía ciertos vicios. Pero [era] un hombre muy recto, hasta donde sé. O sea, nunca faltó a su casa, no tuvo otra familia, y no tuvo hijos por otro lado—eso es raro ¿eh? Porque aquí el “macho” tiene dos o tres casas...nada más tuvo una familia con la que conocemos. Y murió, creo que con una problema pulmonar. [La familia le molestaba], y al poco tiempo, murió. Lo trató mal, la familia. La Aurora, la mamá de Ana Piñó, que era muy déspota con él. Hasta que la familia que no le quería tanto, no dejaba [Aurora] a Ana a tocar su violín, porque era canceroso. Mi papa, siempre tomó partida de

su madre, entonces él se ponía a regañar a su papá. Mi papá estuvo un mes tirado en cama, al final de su vida. A mi papá, le gustaba mucho la música, y pues heredó todos los discos de su papá después de la muerte de mi abuelo. Cuando murió su padre, dejó de oír a música. Porque le hizo recordar a su padre, entonces vivía en la casa de silencio—y a mí, me tocó esa época. Hasta descubrir los violines en casa de mi papá cuando [yo] era joven, me llamaron la atención. Para verlos, me fascinó. Estaban guardados y yo tenía que tocarlos, digamos una cosa que estaba ahí...y me llamaban mucha la atención. Entonces al poco tiempo, una compañera de la escuela tocaba [el violín] e iba a un festival de violín, y pues me acercó y empezaba a tomar clases de violín con Saloma.¹²² Y empiezo yo, ya de ahí. Y eso fue en el 1974.

SAE: Pensé que todos los descendientes de él se interesaron en la música y tomaban clases de música, pero ya ¡veo que no era así! Entonces era una persona muy buena, valiosa, de principios...

SMC: ¡Muy bondadoso! Muy caritativo, y muy caballeroso también. Todos los compañeros de la sinfónica le recordaban él como un hombre muy fino, muy correcto, y caballeroso, y [pues] de la familia, ¡no! Pues ¡ya está ahí la obra! [La música] tiene frases que melódicamente son buenas. La armonía no es música muy rica, pero son frases que melódicamente, tiene buena melódica. Podíamos decir que había cierta ternura. En mi “Canción de Cuna” ¡hay frases muy tiernas! Y luego la “Frívola” tiene algo de tango, de ritmo, así, Latino. [Las piezas] son miniaturas.

¹²² David Saloma (1900-?) was a prolific Mexican violinist, composer, and pedagogue in Mexico City throughout the twentieth century. He was a founding member of the Symphonic Orchestra of Mexico, where he frequently appeared as soloist. Saloma was also a founding professor in the School of Music at the National University of Mexico. Gabriel Pareyón, *Diccionario de Música en México*, p. 502.

SAE: ¿El tiempo es muy rápido con las danzas?

SMC: Pues es muy libre, bueno, hay unas que se pueden ser virtuosas (se canta una frase del “Danza III: Bulliciosa”), pero como que son bailables. Si puedes imaginar que están bailando ahí en el Café Colón. Y es muy libre...hay que jugar mucho con el tiempo, supongo. Y también muy cantáble, ¿eh? Todos que lo veían, decían que cuando él se ponía a tocar, se cerraron los ojos y siempre parado de puntas. Que esto era su manera de tocarse. Era muy terrenal. Su sonido no era particularmente así de re gordo, o redondo—era más bien, muy airoso.

SAE: ¿[Tal] cómo Kreisler?

SMC: ¡Cómo Kreisler! Sí, más o menos.

SAE: ¿Y las “Tres Piezas” también son así?

SMC: Sí, por ahí, más o menos es la idea, sí. Hay una que es muy bonita, una que está en sol menor—esa es un exitazo. (Se canta el primer movimiento de las *Tres Piezas*) ¿Esa es bonita, eh? Esa funciona.

SAE: Y las otras dos, una tiene escrito, “cuasi vals.” Entonces ¿es un tiempo de un vals?

SMC: (se canta el segundo movimiento de las *Tres Piezas*). Más o menos, sí.

SAE: ¿Y la tercera también es una danza, más o menos?

SMC: ¡Ah, Sí! (Se canta parte del tercer movimiento de las *Tres Piezas*) Sí esa funciona muy bien también.

SAE: ¿Y has tocado éstas piezas en público?

SMC: Sí, he tocado éstas tres, toqué las otras [las *Tres Danzas*] y las grabé,¹²³ las otras más he tocado son la *Berceuse* y la *Canción de Cuna*. Pero la otra *Canción*, he tocado, pero nunca en público.

SAE: Bueno.

SMC: ¡Te toca a ti, Spencer!

SAE: ¡Sí, claro!

SMC: ¿Vas a hacer el estreno, eh? Estas obras van a tener su estreno. Vas a hacer algo que no hizo la familia. Pues, ¡es la historia de muchos! Uno se muere, y va una por otra, pasa por generaciones, y bueno, vienen los investigadores para descubrir. Entonces, es un trabajo importante que haces, y para nuestra familia.

SAE: ¡Claro!

SMC: Lo que he podido hacer, bueno yo he hecho, hasta donde he podido hacer.

Digamos que lo hago yo, tiene un mérito, bueno, es mi obligación moral. De un extraño entonces, ese se lee de otra manera. Entonces hay algo importante por sí mismo.

SAE: Bueno, me da mucho gusto poder estudiar y escribir sobre estas obras.

¹²³ Samuel Máynez Prince, *Tres Danzas para Violín*, “Reencuentros,” Alauda Ensemble, Samuel Máynez Champion, dir., B000S9HXYO, Urtext 2004, MP3, 2006.

APPENDIX B

LIST OF COMPLETE WORKS BY SAMUEL MÁYNEZ PRINCE

Works for Violin and Piano

Berceuse para Violín (o Cello) y Piano. (G Major)

****Canción de Cuna (Samuel Cristóbal).* 1964. (G Major)

Canción para Canto o Violín. (F Major)

**Melodía (Anita).* Para Violín y Piano

****Tres Danzas para Violín y Piano.* (Orchestrated by Samuel Cristóbal Máynez Champion)

- Danza I: Frívola
- Danza II: Romántica
- Danza III: Bulliciosa

Tres Piezas para Violín y Piano. 1948. (G Minor, D Major, A Major)

Works for Solo Piano

Baile Azteca

- *Ofrenda*
- *Bonzantes*
- *Jubilo*

Baile Mexicano

Dos Romanzas. 1962 – Nabor

Gavota (Beatriz). (F Major). Orchestrated.

Gavota (Emma Aurora). (D Major)

Gavota (Pellina). (D Major)

Himno a Coahuila

Marcha Militar. Orchestrated.

Mazurka (Tatiz)

Minueto (Anita)

Minueto (G Major). Orchestrated.

Parras, Coahuila. 1948. Marcha himno (March Hymn), (D Major). Text: J. Piñó.
Optional added Instrumentation: 2 violins and cello.

Vals. (D Major) – (2 vales más)

Vocal Works

Canciones

- *Vieja Canción*
- *Madre Ausente (Gachita Amador)*
- *Besos (María Torres)*
- *Imposible (Josefina T. de Pérez)*
- *Tarde de Niebla (María Torres)*
- *2 Canciones (...)*. Orchestrated.

***Navidad en México: Canción del Nénetl Jesús*. 1959. Tenor. (G Major)

Works for Piano and Strings

Mazurka Nos. 1, 2, y 3

Vals Lento. (D Major)

Chamber Music

Sonatina. (C# Minor). 2 Violins, Cello, Bass, Organ, and Piano.

Tres Danzas. Strings.

*Unknown if a surviving manuscript or copy exists

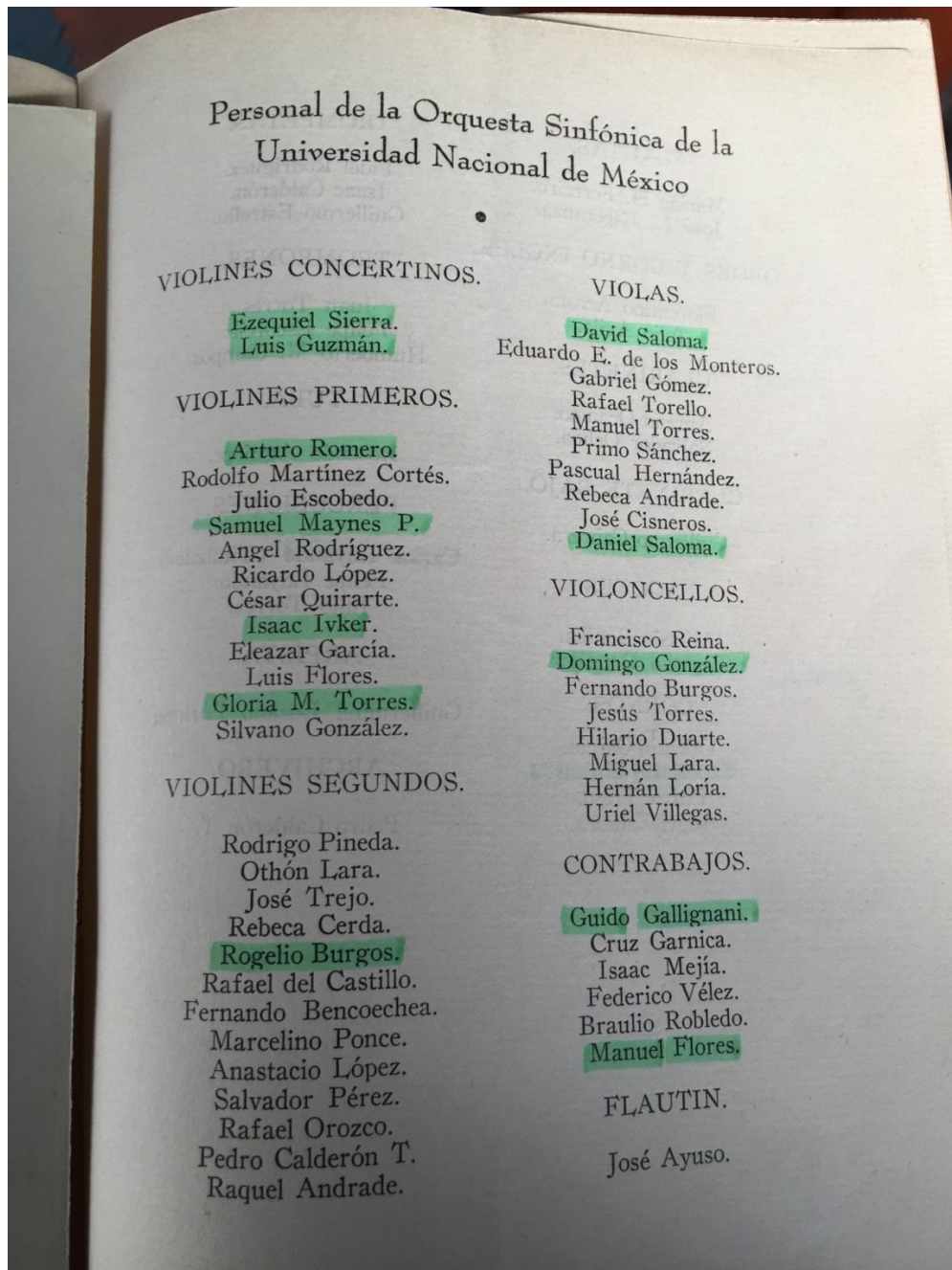
**Prize Winner

***Recorded by Samuel Máynez Champion

APPENDIX C
ILLUSTRATIONS



Illus. 5. The back of Prince's "Carlo Bergonzi" Violin. Currently in the possession of Samuel Cristóbal Máynez Champion. Photograph taken 25 January 2016 by Spencer Arvin Ekenes. Distrito Federal, México.



Illus. 6. Original printed program of the personnel in the OSUNM. Prince's name can be located in the first violins. Courtesy of Samuel Cristóbal Máynez Champion. Photograph taken 25 January 2016 by Spencer Arvin Ekenes. Distrito Federal, México.

Profesorado de la Orquesta Filarmónica Ciudad de México

Director Huésped:

Sergiu CELIBIDACHE

VOLINES PRIMEROS

Arturo Romero.
(concertino)
Luis Antonio Martínez.
Gregorio Oseguera.
Rafael Galindo.
Ezequiel Sierra.
José Luis Hernández.
Cipriano Cervantes.
Gorgonio Cortéz.
Benjamín Cuervo.
Rafael Cuervo.
Daniel Burgos.
Enrique Pastén.
Francisco Salgado.
Miguel Hernández.
Basilio Orea.
Samuel Maynes.
Agustín García Z.
Silvano B. González.

VIOLINES SEGUNDOS

Jesús Ruvalcaba.
Horacio Meza.
Eleazar García.
Armando Macías.
José Barajas.
Juan Manuel Valle.
José L. Villanueva.
Esteban Orozco.
Alfredo Pérez Ibáñez.
Moises Alatorre.
Nicolás Contreras.
Bernabé Hernández.
Angel Rodríguez.
Adolfo Romero Ch.
Blas Romero.
Lauro Flores.

VIOLAS

Gilberto García.
Miguel Bautista.
David Saloma.

Daniel Saloma.
Rebeca Andrade.
Miguel Macías.
Julio Escobedo.
Marcelo López.
Luis Aguilar.
Rodolfo Concepción.
Daniel Cruz.
Delfino Ornelas.
Salvador Milchorena.

CELLOS

Tirso Rivera.
Manuel Rivera.
Fernando Burgos.
Fidel Aldana.
Alonso Burgos.
Jesús Escobar.
Juan León Mariscal.
Pedro Velasco.
Alfredo Herrera.
Julio Galindo.
Hernán Loriar.

CONTRABAJO

Guido Galignani.
Pablo O'Farrill.
Ricardo González.
Adolfo Medina.
Miguel López.
José Cruz Tabares.
Alfredo Contreras.
J. Refugio Loera.
Lorenzo Becerril.
León Ramírez.

ARPA

Guillermina Lozano.

FLAUTAS

Rubén Islas.
Miguel Preciado.
José Islas Ocadiz.
Constancio Olaz.

OBOES

Ernesto Marquina.
Heriberto Aquino.
Julio Avila.

CORNO INGLES

Pedro Moncada.

CLARINETES

Anastasio Flores.
Rodolfo Rosales.
Salvador Ochoa.
Rodrigo Bohorquez.

FAGOT

Timoteo Trava.
Guido Vitali.

CORNOS

Liborio Blanco.
Angel Zamora.
Juan Vázquez.
Jesús Aguilar.

TROMPETAS

Felipe León.
Luis Fonseca.

TROMBONES

Próspero Reyes.
Ignacio Cahue.
Enrique Tzili.

TUBA

Silvino Escobedo.

TIMBALES

Enrique Moedano.

PERCUSIONES

Felipe Luyando.
Félix Montero.

Illus. 7. Original printed program of the personnel in Mexico City's Philharmonic Orchestra. Prince's name can be located in the first violins. Courtesy of Samuel Cristóbal Máynez Champion. Photograph taken 25 January 2016 by Spencer Arvin Ekenes. Distrito Federal, México.

Profesorado de la Orquesta Filarmónica Ciudad de México

DIRECTOR:

Sergiu CELIBIDACHE

Asistente del Director:

Arturo ROMERO

Consejero artístico:

Juan José OSORIO

VIOLINES PRIMEROS

Arturo Romero.
(concertino).
Luis A. Martínez.
(principal).
Gregorio Oseguera.
Ezequiel Sierra.
Jesús Ruvalcaba.
Daniel Burgos.
Francisco Salgado.
Gloria Torres.
Miguel Hernández.
Raquel Calero.
Samuel Maines.
Agustín García.
Enrique Pasten.
Juan Valle.
Jesús Mondragón.
Horacio Meza.

VIOLINES SEGUNDOS

Enrique Barrientos.
(principal).
Eleazar García.
Armando Macías.
José L. Villanueva.
Eulalio Armas.
Antonio Hernández.
Alfredo Pérez I.
Aurelio Gutiérrez.
Esteban Orozco.
Lauro Flores.
José Barajas.
Nicolás Contreras.
Moisés Alatorre.
Manuel Ramírez.
Silvano González.
Blas Romero.

VIOLAS

Gilberto García.
(principal).
Salvador Milchorena.
Rogerio Burgos.
Rebeca Andrade.
Daniel Saloma.
Enrique Portales.
Jorge David.
Marcelo López.

Miguel Macías.
Daniel Cruz.
Julio Escobedo.
Manuel Torres.

CELLOS

Manuel Garnica.
(principal).
Tirso Rivera.
Fidel Aldana.
Pedro Velasco.
Jesús Torres.
Francisco Corona.
Alfredo Herrera.
Hernán Loriar.
Juan León Mariscal.
Leopoldo Villaseñor.

CONTRABAJOS

Guido Gallignani.
(principal).
Pablo O'Farril.
Ricardo González.
Miguel López.
Lorenzo Becerril.
Salvador González.
Victor Ruiz.
León Ramírez.

ARPAS

Carmen Rosello.
Guillermina Lozano.
(solistas).

FLAUTAS

Rubén Islas.
(solista).
Miguel Preciado.
Noel Fajardo.

OBOES

Sally van den Berg.
(solista).
Antonio Hernández.
Heriberto Aquino.

CORNO INGLES

Pedro Moncada.
(solista).

CLARINETES

Anastasio Flores.
(solista).

Félix Bustamante.
Salvador Ochoa.
Rodrigo Bohorquez.

FAGOTS

Louis Salomons.
(solista).
Francisco Argote.
Antonio Orozco.

CORNOS

Liborio Blanco.
(solista).
Ángel Zamora.
Jesús Aguilar.
Juan Vázquez.

TROMPETAS

Felipe León.
(solista).
Luis Fonseca.
Francisco Velasco.

TROMBONES

Armando Hernández.
(solista).
Próspero Reyes.
Ignacio Cahué.

TUBA

Enrique Suárez.
(solista).

TIMBALES

Homero Valle.
(solista).

PERCUSIONES

Enrique Moedano.
Felipe Luyando.
Hermilo Marín.

BIBLIOTECARIO

Felipe Luyando.

AUXILIARES

Jesús González.
Roberto Gómez.

SUPERVISOR

José Domínguez.

Illus. 8. Original printed program of the personnel of Mexico City's Philharmonic Orchestra. Prince's name can be located in the first violins. Courtesy of Samuel Cristóbal Máynez Champion. Photograph taken 25 January 2016 by Spencer Arvin Ekenes. Distrito Federal, México.



Illus. 9. Symphonic Orchestra of UNAM in 1938. Prince can be located in the first violins, second row, third from the outside player. Photograph printed in an original program, courtesy of Samuel Cristóbal Máynez Champion. Photograph reproduced 25 January 2016 by Spencer Arvin Ekenes. Distrito Federal, México.

**ORQUESTA FILARMONICA
CIUDAD DE MEXICO**

TEMPORADA 1951
OCTAVO CONCIERTO
Matinée.

PALACIO CHINO
DOMINGO 15 DE ABRIL
Sesión Núm. 24

11.15 Horas.

Director:

Sergiu CELIBIDACHE

Solista:

Jascha HEIFETZ

PROGRAMA

I

Sinfonía en re mayor, op. 25 (Clásica) PROKOFIEFF
I. Allegro.
II. Larghetto.
III. Gavotte: Non Troppo Allegro.
IV. Finale: Molto Vivace.

II

Sinfonía No. 4. en re menor, op. 120 SCHUMANN
I. Un poco lento: Vivace.
II. Romance (un poco Lento).
III. Scherzo: Trio (Vivace).
IV. Finale: Lento: Vivace.
(Se toca sin interrupción).

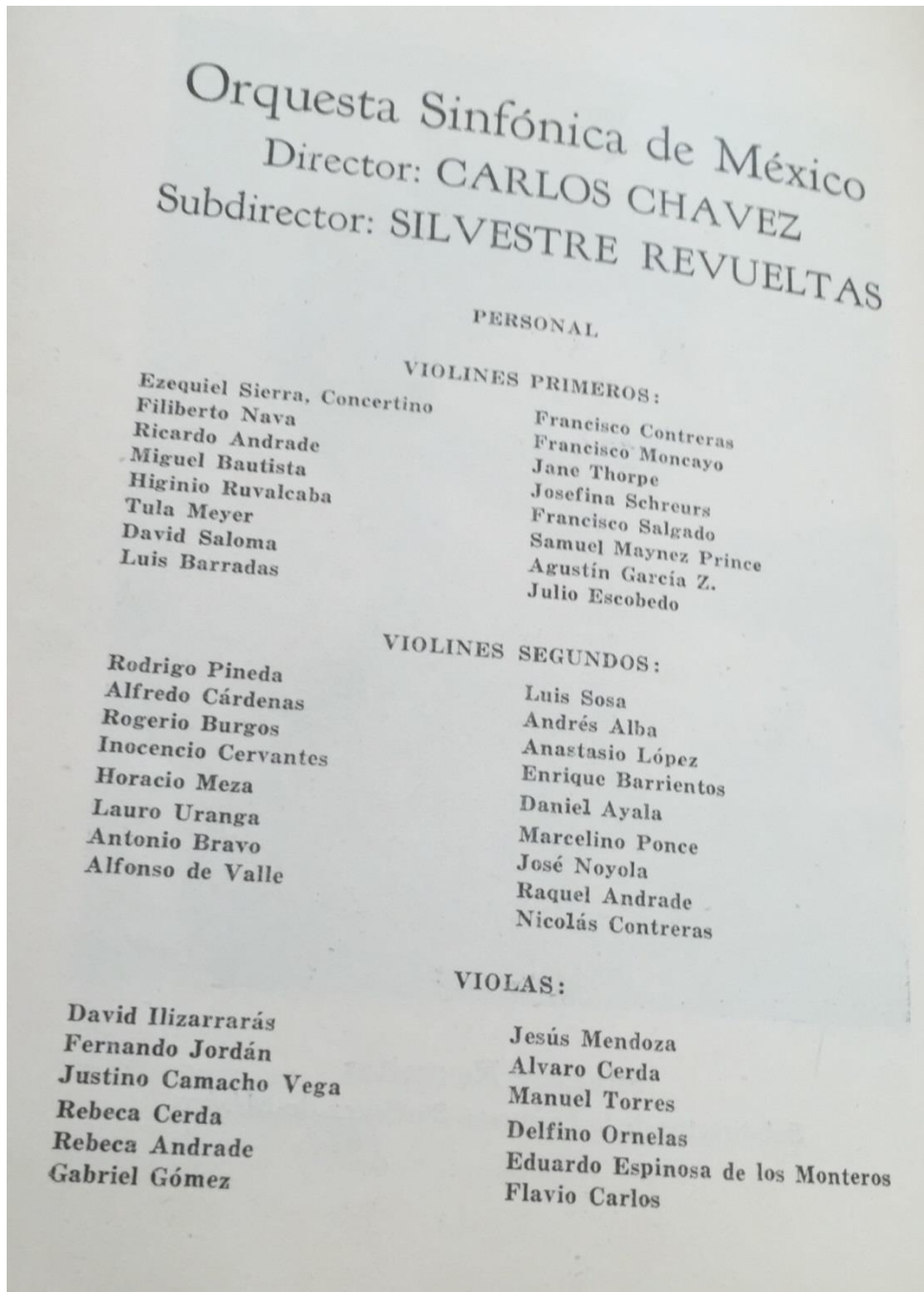
INTERMEDIO

III

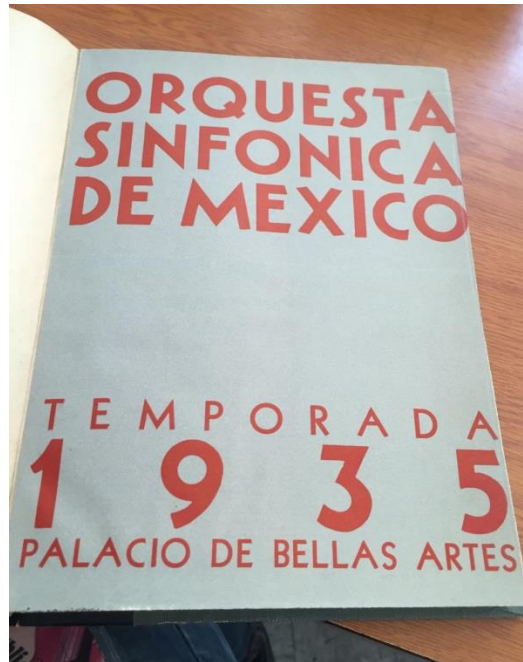
Concierto en re mayor, op. 77 BRAHMS
(Para violín y orquesta).
I. Allegro ma non Troppo.
II. Adagio.
III. Allegro giocoso, ma non Troppo Vivace.



Illus. 10. Original printed program of Mexico City's Philharmonic Orchestra at a time Jascha Heifetz performed the Violin Concerto in D Major, Op. 77 by Johannes Brahms. Courtesy of Samuel Cristóbal Máynez Champion. Photograph taken 25 January 2016 by Spencer Arvin Ekenes. Distrito Federal, México.



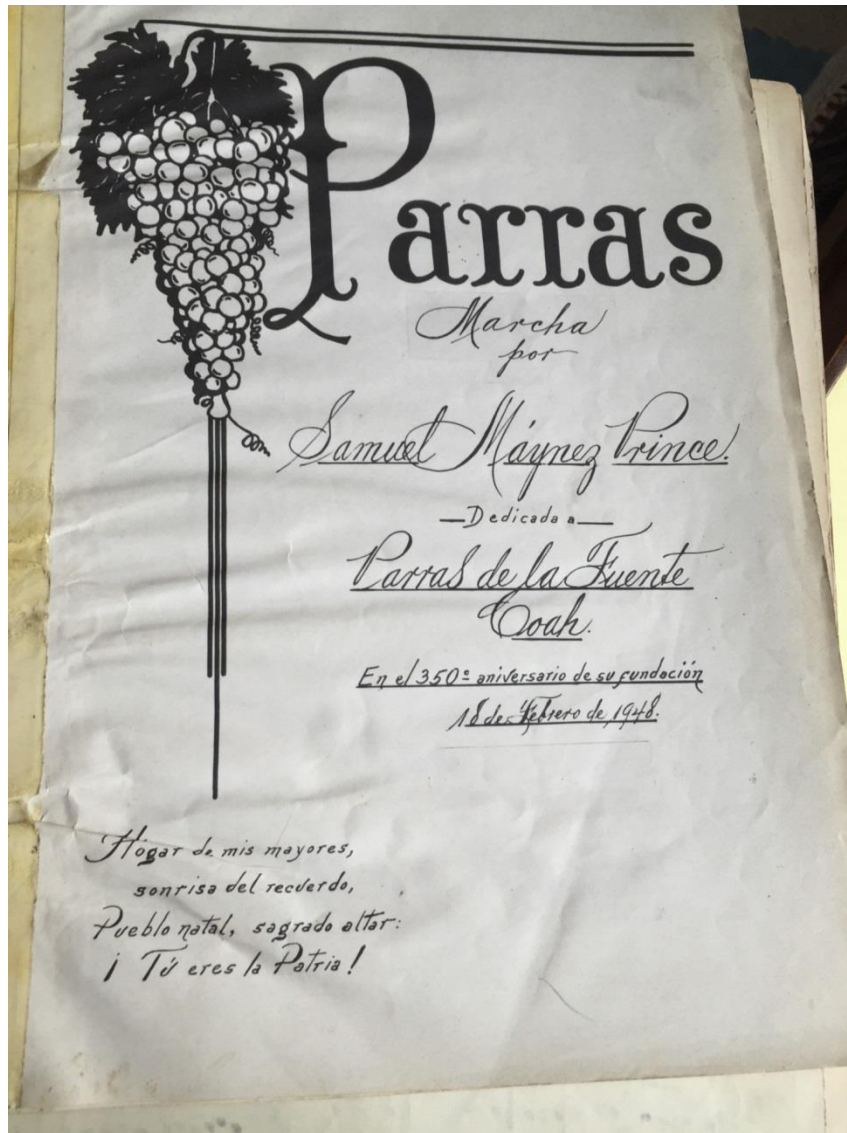
Illus. 11. Original printed program of the personnel of the Symphonic Orchestra of Mexico, directed by Carlos Chávez and Silvestre Revueltas. Prince can be located in the first violins. Courtesy of Samuel Cristóbal Máynez Champion. Photograph taken on 25 January 2016 by Spencer Arvin Ekenes. Distrito Federal, México.



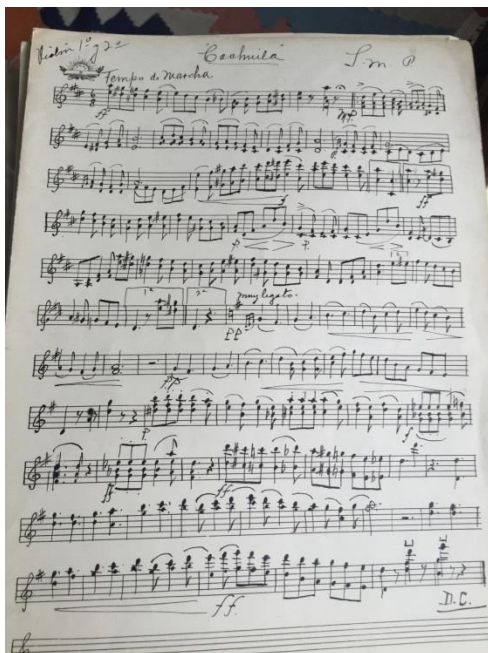
Illus. 12. Bound book of original printed programs from the 1935 season of the Symphonic Orchestra of Mexico. At that year the orchestra was performing regularly in *Palacio de Bellas Artes*, its first full year of operation. Prince's name is found in each of the concert programs in the first violin section. Courtesy of the librarians of the *Conservatorio Nacional de Música*. Photograph taken 04 February 2016 by Spencer Arvin Ekenes. Distrito Federal, México.



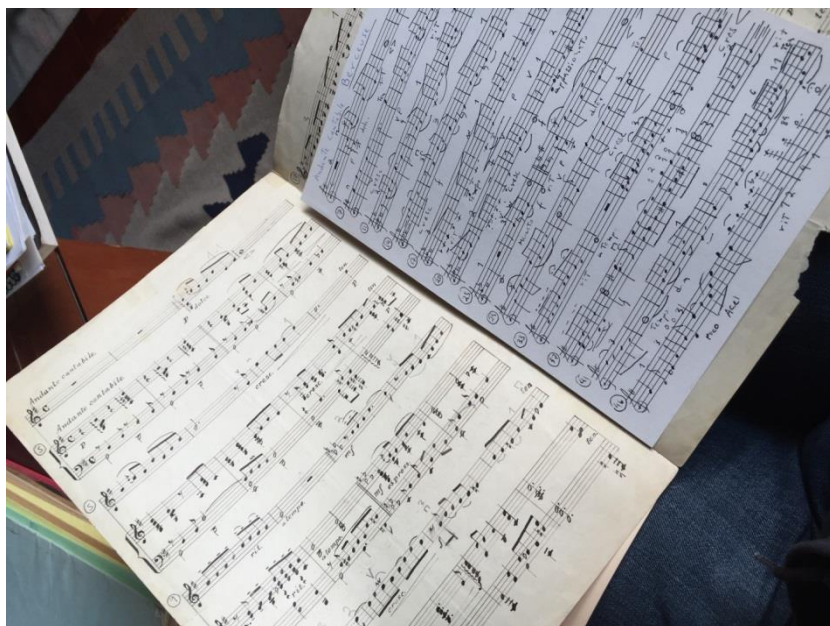
Illus. 13. The *Conservatorio Nacional de Música*. Photograph taken 04 February 2016 by Spencer Arvin Ekenes. Distrito Federal, México.



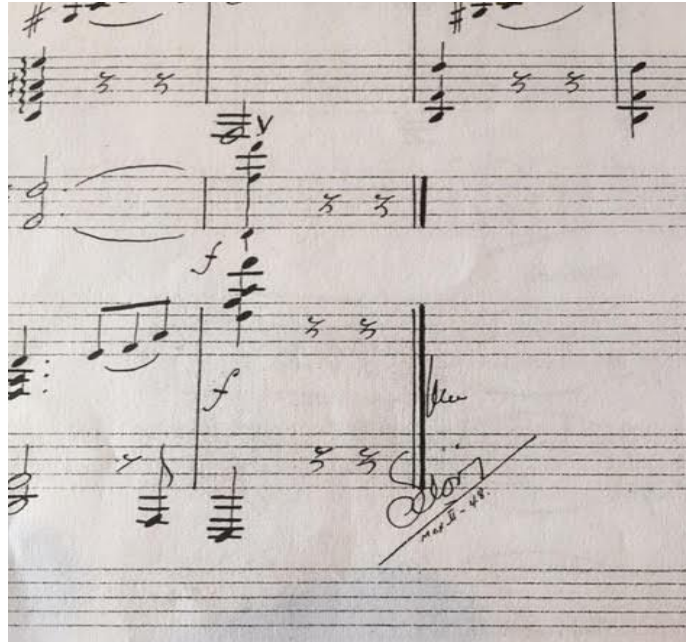
Illus. 14. Cover Page to Prince's "Parras: Marcha" dedicated to his hometown, Parras de la Fuente, Coahuila, México. This is one of the very few scores of his that carries a composition completion date: 18 February 1948. The march was composed in commemoration of the 350th anniversary of Parras de la Fuente's foundation. The lower left corner of the cover page reads: "Home of my ancestors, sunrise of remembrance, birthplace, sacred altar: You are the Homeland!" Courtesy of Samuel Cristóbal Máñez Champion. Photograph taken 25 January 2016 by Spencer Arvin Ekenes. Distrito Federal, México.



Illus. 15. Manuscript to the violin parts of Prince’s composition “Parras: March.” The march was originally composed for piano, but later arranged for string quintet, likely played by his quintet for local gigs and other performances. Courtesy of Samuel Cristóbal Máynez Champion. Photograph taken 25 January 2016 by Spencer Arvin Ekenes. Distrito Federal, México.



Illus. 16. Manuscript Score of Prince’s *Berceuse for Violin (o Cello) y Piano*. Courtesy of Samuel Cristóbal Máynez Champion. Photograph taken 25 January 2016 by Spencer Arvin Ekenes. Distrito Federal, México.



Illus. 17. Signature on Score. Noted at the end of Piece II: “Cuasi Vals” from *Tres Piezas para Violín y Piano*, bears the writing, “Mex II – 48.” It is speculated by the author of this document that the work was written or copied in 1948 in Mexico’s Federal District. Photograph taken 05 May 2016 by Spencer Arvin Ekenes. Tempe, Arizona, United States.



Illus. 18. *Danza II: Romántica*. Pictured from a copy of the manuscript score is m. 17 and forward. Note that in the violin line is a faded triplet melody. The separate violin part bears the sixteenth note melody that is printed in the score for this first edition. Photograph taken 05 May 2016 by Spencer Arvin Ekenes. Tempe, Arizona, United States.



Illus. 19. Prince's Family in his Later Years. Emma Puente and Samuel Máynez Prince seated in front of their five children. Date and photographer unknown. Photo courtesy of Samuel Cristóbal Máynez Champion. Distrito Federal, México.



Illus. 20. The Composer's Grave. Burial place of Samuel Máynez Prince (07 January 1886 – 23 February 1966) and his wife Emma Puente de Máynez (17 July 1895 – 19 July 1972). Photograph taken 31 January 2016 by Spencer Arvin Ekenes. Distrito Federal, México.

APPENDIX D
LETTERS OF PERMISSION

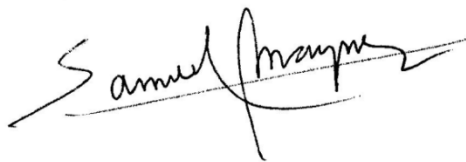
February 22, 2016
Mexico City, Mexico

To Whom It May Concern:

I, Dr. Samuel Cristóbal Máynez Champion, hereby grant permission to Spencer Arvin Ekenes, a Doctoral Student at Arizona State University's School of Music, to use all the materials –including, specially, the score manuscripts– from those personal archives of mine that belonged to my grandfather, Samuel Máynez Prince, for his Doctoral Dissertation.

I understand that the information will be used mainly for research purposes, and have no doubts that work accomplished by Dr. Ekenes will bring a powerful light to this neglected musical heritage.

Cordially yours,

A handwritten signature in black ink, appearing to read "Samuel Máynez Champion". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Dr. Samuel Cristóbal Máynez Champion

29 February 2016

Estimado Spencer:

Por supuesto que lo recuerdo y me da gusto que ya esté tan adelantado con su tesis doctoral. Espero que la información que pueda proporcionarle le sea de utilidad.

La diferencia entre la Orquesta Filarmónica Ciudad de México y la Orquesta Filarmónica de la Ciudad de México es:

La primera es **ORQUESTA FILARMÓNICA CIUDAD DE MÉXICO**

La **Orquesta Filarmónica Ciudad de México** nació en 1950 creada por la Asociación Musical Daniel A. C. y desaparece en 1954, según el propio Ernesto de Quesada Jr. me explicó al entrevistarlo yo hace algunos años.

La segunda es **ORQUESTA FILARMÓNICA DE LA CIUDAD DE MÉXICO**

Si usted se fija es Orquesta Filarmónica “de la” Ciudad de México. **ORQUESTA FILARMÓNICA “DE LA” CIUDAD DE MÉXICO**. Existe diferencia en el propio nombre de la orquesta de las dos Orquestas. En cuanto a las fechas, nacen en diferentes épocas. La Orquesta Filarmónica de la Ciudad de México, como usted bien sabe, es creada en 1978.

Asociación Musical Daniel A. C.

La Asociación Musical Daniel fue una relevante empresa que se dedicaba a llevar artistas a Nueva York, España, México, Argentina, Venezuela, etc. Los presentaba en las más importantes ciudades y en los más famosos teatros. Sus oficinas principales estuvieron en España, más tarde tuvo oficinas en muchas partes de Latinoamérica.

Lamentablemente en la Ciudad de México la empresa desapareció hace algunos años, tras morir su directora y promotora Janine De Quesada, quien se encargaba de la Asociación aquí. Sin embargo, según tengo entendido todavía funciona en Venezuela y España.

El señor Ernesto De Quesada padre, fundó Concierdos Daniel (Sociedad Musical Daniel) a principios del siglo XX, poco después surge Asociación Musical Daniel A. C. en 1942, pero no tengo la certeza de la fecha en que desaparece como Asociación Civil (esto es A. C.), y se convierte de nuevo en Asociación Musical Daniel.

Por supuesto, las tres empresas son la misma, sólo por un tiempo estuvo constituida como una Asociación Civil (A. C.).

Fueron los hijos del señor Ernesto De Quesada quienes continuaron con el negocio.

Estimado Spencer, le envió en archivo adjunto (attachment) la información que me solicitó. Espero que sea esa la información que usted necesita. En caso contrario, avíseme. Yo estaré encantada en poderle ayudar. Es un gusto siempre saber que las personas logran concretar su tesis y obtener un grado más. Le pido me avise si recibe este email.

Saludos cordiales,
Beatriz Maupomé